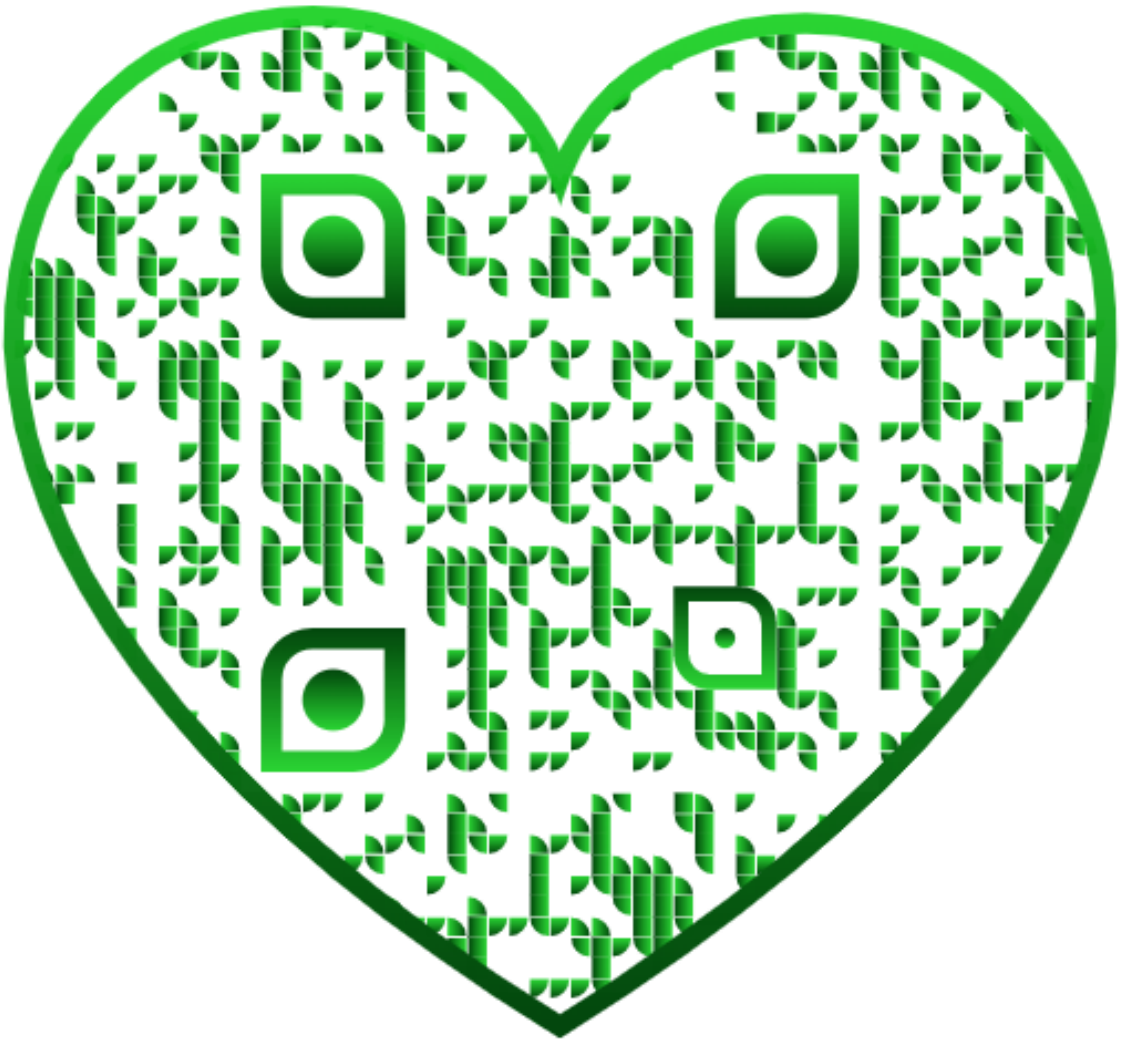
THE METALLICA CLUB MAGAZINE /// VOLUME 13 • NUMBER 3 • 2006 \\\ WWW.METALLICA.COM

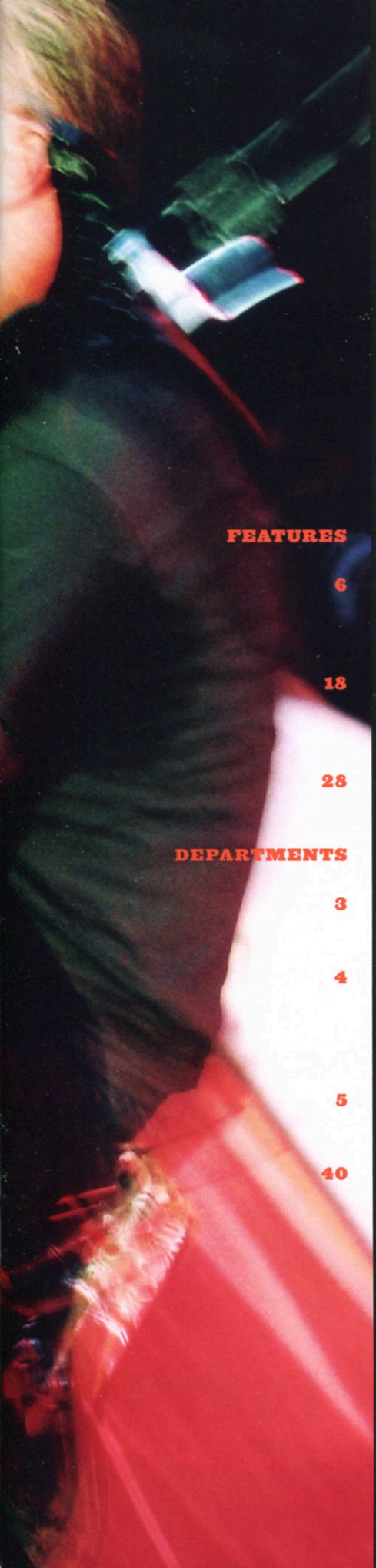
SO WHAT!



6

18

28



SO WHAT!

THE METALLICA CLUB MAGAZINE · VOLUME 13/NUMBER 3/2006

THE METALLICA CLUB
PMB #194 • 369-B Third Street
San Rafael, CA • 94901-3581

Overseas fans, please include an international response coupon

We may also be reached at: info@metclub.com
or by FAX at (415) 458-1752

For those who are connected to the WEB check out our WEB site at: http://www.metallica.com

For up-to-date news on the world of Metallica check out our 24-hour NewsLine at (415) 458-1751

FEATURES

6 + **OUTSIDE – ESCAPE FROM THE STUDIO EUROPEAN TOUR 2006**
Clubbers share their unique perspective of the European "Escape From The Studio" dates with a series of memories and photos that offer a true fan's eye view of the dates.

18 + **INSIDE – ESCAPE FROM THE STUDIO EUROPEAN TOUR 2006**
The Editor runs the rule from the other direction, bringing a fly-on-the-wall view of how the European "Escape..." was for the band.

28 + **FRIENDS – PART TWO**
The continuation of last issue's conversation between Kirk Hammett and long time friend and former guitar tech John Marshall, this time covering those early days in Metallica.

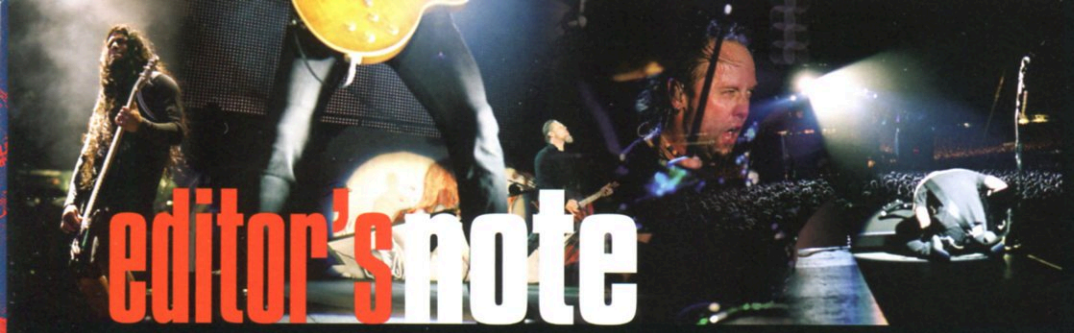
DEPARTMENTS

3 + **SHORTEST STRAW**
Results for the contest from issue 13.1, plus a new contest for all you road warriors.

4 + **WHIPLASH**
We finally found some extra space to extend last issue's W'lash into a big, stonking real-deal Whiplash section. Includes one of the longest ever answers to a question by a band member...

5 + **CLUB NEWS**
All the news that's fit to print (right now).

40 + **AND NOW... A WORD FROM OUR SPONSORS**
The guys share some of the good bits from their down time with y'all.



editor's note

SO WHAT!

Hello everyone,

Back to the typewriter (err, laptop) for this editorial, and onto a very important subject; the Metclub staff. I wanted to make sure that everyone knew what a superb job Vickie, Jeff, Toby, Danna, Sam, Rick and Margaret do day in, day out in the HQ. 'Er upstairs (Vick) juggles all the necessary balls to keep the HQ rolling, Toby and Danna are the merch King and Queen (newly married too, CONGRATULATIONS FRIENDS!!!!), Rick and Margaret are helping with various merch'n'membership affairs whilst Sam is the main members' point-person; indeed, Sam also helps keep my left-brain organized, keeping Straws and Mailmans in shape whilst Margaret single-handedly executed all coordination and receipt of the clubbers' Summer tour reports you will enjoy later in this issue. So quite aside from me thanking Sam and Margaret for their SW! help, I wanna stand back and applaud everyone who helps keep it ticking in Club land...as I'm sure you do (if you don't already)...of course, there's another chappie in the back who's keeping things ticking in studio land that I didn't even know required a 'tick' let alone a 'tock'...Zach Harmon, take a big fucking bow for services beyond the call of duty time and time again!!!!!!! And helping him in these tasks are guys like Chip, more of that glue you'll never know about but which keeps things stuck together and moving. Then, of course, here's the tireless sonic warrior that is Mike Gillies, who along with Zach is at HQ 24/7, in Mike's case to make sure y'all got your live mixes from the summer shows ASAP (as well as the small bit about helping the guys daily with studio sound). And that's the thing about this HQ, this organization, this band...people are always making it happen with the minimum of fuss and the maximum of efficiency! From the band on down. So this is a way of making sure we all acknowledge that.

Oh yeah, the issue...it's kinda cool (again) I think. The second part of Kirk and John Marshall's epic FRIENDS chat, plus two very unique views of the Escape From The Studio European dates, a fat Whiplash section AND the return of Sponsor pages...and if I told you that 13.4 will include four exclusive-to-SW! interviews with each band member about what's been going on creatively, written by super-scribe rock writer legendess Jaan Uhelszki, would that whet your appetite? Oh wait...ENJOY THIS ISSUE FIRST YA GREEDY BUGGERS!!!!!!

Until then (when? THEN!!!!!!!)

Steffan
SW! Editor

PUBLISHER
The Metallica Club Inc.

CLUB PRESIDENT
Vickie Strate

EDITOR
Steffan Chirazi

ART DIRECTOR
Mark Abramson

DESIGN CONSULTANT
Rose de Heer

PROOFREADER & EDITORIAL ASSISTANT
Suzanne Howard

MERCHANDISE MANAGER
Toby Stapleton

MET STORE ONLINE ADMINISTRATOR
Danna McCallum

MERCHANDISE ASSISTANT
Rick Hardin

MEMBERSHIP, EDITORIAL ASSISTANT & CUSTOMER SERVICE
Samantha McNally

METALLICA.COM
Jeff Yeager

LOCAL CHAPTERS, WEB ASSISTANT & EUROPEAN TOUR EDITORIAL COORDINATOR
Margaret Hartman

CONTRIBUTING PHOTOGRAPHERS
Michael Agel, Steffan Chirazi, Jeff Yeager, Brian Lew, John Marshall, Wayne Vanderkuil

COVER PHOTOS
Michael Agel

SUBMISSIONS
Please address all submissions to the relative departments at the Club address. Always include your name, membership number and address. You can also e-mail both letters and images to info@metclub.com. We regret that we cannot return any submissions.

MEMBERSHIP INFORMATION
Contact us at the Club address or online at www.metclub.com for full details on Standard and Premier memberships. Overseas fans, please include an international response coupon.

THE SMALL PRINT
Editorial contributions are encouraged and accepted. By sending such materials to the Metallica Club, you hereby grant an irrevocable and royalty-free license to the Metallica Club to use, copy, reproduce, publish, display, and to make derivative works of, such materials. Publisher disclaims all responsibility to return solicited or unsolicited materials and all rights in portions. Any views or opinions expressed in any advertisements, signed columns, letters, articles, photographs or any other published materials are those of the artist or author and do not necessarily reflect the positions of the Metallica club. Any materials received by its editors or the Metallica Club Inc. are assumed to be intended for publication and reproduction in whole or in part and therefore may be used for such purposes. All materials become the property of The Metallica Club Inc. Nothing may be reproduced in whole or part without written permission from the publisher. I mean seriously, does Sue Spencer have an army of creative artists working on her behalf? Does she work? Where does she find the time to do all that damn fine stuff? Will anybody every manage to bump her from the prize zone in '...straw'?

shortest straw

SHORTEST STRAW 13.1
Okie dokey pig in a pokie...first up, winners for '...Straw 13.1's contest, which challenged y'all to develop a piece of machinery which would help The Het's garage work. A final selection of considered winners was selected and presented to the Het one lunchtime, and after much appreciation for all submissions, James chose the following winners:

GRAND PRIZE WINNER:
Jason Garcowski (winner of the full 'Tallica shift knob collection complete with one signed).

FIRST RUNNER-UP:
Sue Spencer (Ed's note, come on clubbers, Sue's dominating here, if this carries on she'll own this page!).

SECOND RUNNER-UP:
Rey Muniz.
Each runner-up receives a shift knob as personally chosen.

...and although we did not offer a third runner-up, The Het chose one other piece he liked, thus Christina Irmscher, step on in for a bonus shifter prize.

...and now...

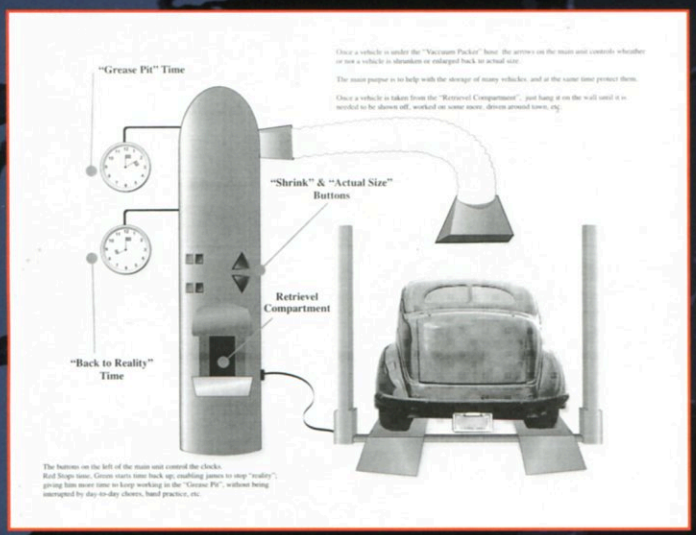
SHORTEST STRAW 13.3
On the road again...wherever you may roam...ah yes! There we go! Wherever you may (or may have) roamed!

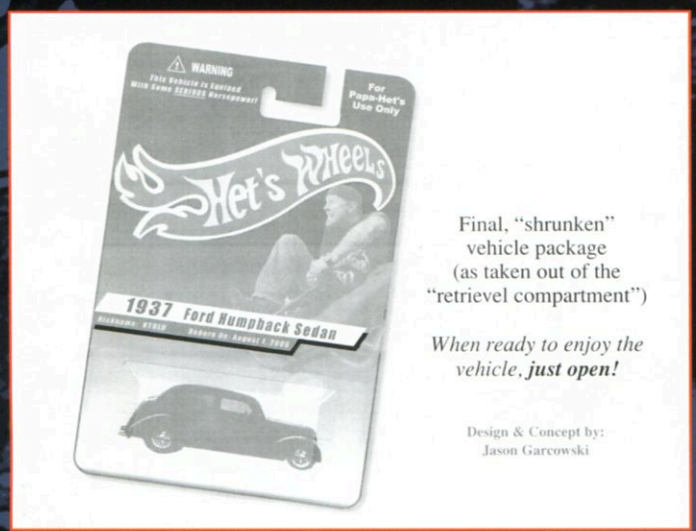
So come on, this issue's competition will totally avoid questions about the Kemper Arena, or name how many times the full version of "Master Of Puppets" has been played live, etc, etc...nope, this one's about you.

We want your words (250 max), pics (no more than six) or both to describe your best (or worst) ever road trip/vacation/holiday. Please note, it can be about following Metallica, but it would be JUST AS GOOD to share a vaction or college travel experience...

DEADLINE FOR THIS CONTEST WILL BE FEB 14th 2007, with answers to be published in SW! 14.1. What's that? What about what? What about the prizes? Oh THOSE...

The Grand Prize winners will win a rather fine pile of miscellaneous 'Tallica tour shirts between 2000 -06 (please state whether L or XL suits your needs) plus two live shows from **livemetallica.com** (please be sure to tell us the dates of the shows you would like). Two runners-up will each win two live shows from **livemetallica.com** (again, please be sure to tell us the dates of the shows you would like).

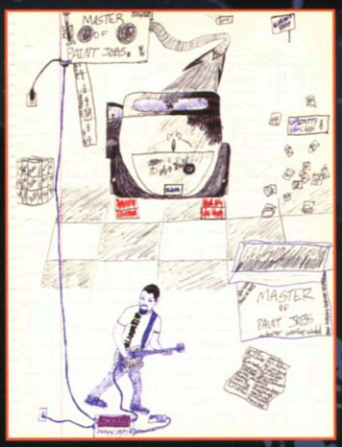


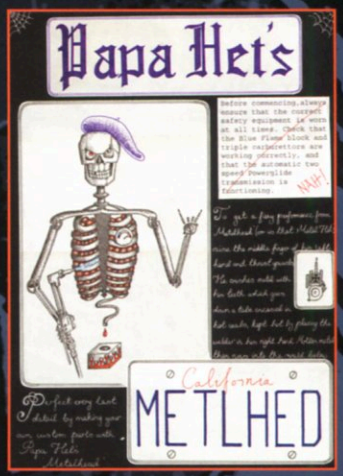


Final, "shrunken" vehicle package (as taken out of the "retrievel compartment")

*When ready to enjoy the vehicle, **just open!***

Design & Concept by:
Jason Garcowski





FAR LEFT: GRAND PRIZE WINNER JASON GARCOWSKI. TOP LEFT: REY MUNIZ. BOTTOM LEFT: CHRISTINA IRMSCHER. ABOVE: SUE SPENCER.

whiplash

Q We all know you guys like the Misfits but I don't think I've ever heard your opinion of the Michael Graves era. What did you guys think of it?
Mark Gallant, Winnipeg, Canada

JH: I love it. He captured a lot of the early sounding Misfits vibe, made them sound young again. Awesome voice.

RT: haven't given it too much thought, but I actually appreciate and respect both. To me it's similar to the Black Flag years where everyone associates Henry Rollins with them, not knowing there were five or so before him, and some were pretty amazing. I prefer some the earlier stuff to the Rollins era. The Keith Morris and Chavo (Pederast) years were amazing.

KH: I think MG has a great voice, but I'd rather listen to Danzig.

LU: I don't know who Michael Graves is...does Glenn?

Q What was it like to play with the Rolling Stones?
Steven Carr, Plainfield, IL

JH: Very humbling as I sat in my trailer in the parking lot! But taking pictures with them, you felt the history and had instant respect for them, what they've accomplished and gone through.

RT: It was surreal, because you're sharing the stage with living legends. At times it almost seemed like they're not real, like they're cartoons or robots or something. Even meeting them in person it seemed like they weren't real, and maybe that's because they're set up to be pretty untouchable even if you're doing a show with them.

LU: I do all the work, I stay longer than anyone else, over-worked, under-appreciated, the other guys are surfing... oh, you wanted to know what? Playing with The Rolling Stones? I liked it. It was fun to support again, play an hour plus, and throw San Francisco into the mix and it was just awesome! The second night I was back at my house by 9pm, reading the kids night-night stories.

KH: It was...fun...that's it. It was super cool, got to hang out with Keith and Ronnie, and it was something I've been wanting to do ever since I was a kid.

Q Is there anything you regret on getting older? Do you miss the feeling of being a novice in this business?
Mari-Liis Livov, Tartu, Estonia

JH: Yes, I enjoy the excitement that you feel when you're discovering things as a kid, but I also still feel that in having my family, my kids, and I know there's still things for Metallica to discover and also enjoy the security and confidence of being older.

RT: It seems like when you're a young band on the rise you have nothing to lose and everything to gain. Everything is a challenge and that's pretty exciting. I remember playing backyard parties and feeling euphoric off those, playing a bar or a club was like headlining a soccer stadium back then, that was just the feeling you got. And it seems like with age you're expected to deliver the same recipe whereas when you're younger it's safer to creatively mix it up and take chances. One of the cool things about being in Metallica right now is that it feels like a new beginning – we're challenging ourselves and taking some chances.

KH: I look forward to getting older because that means that theoretically I'm getting wiser and better, but not necessarily better-looking. And it's only a theory.

LU: I regret not serving in the Danish army...I dunno, I guess I regret not answering Larry Mullin's ad to be in U2...and no, I don't miss being a novice.

Q Have you guys ever thought of writing songs about how awesome 'Heavy Metal' is? like Manowar. eg. "The Triumph of Steel?"
Kirin Castelino, Mahwah, NJ

JH: Why bother? Manowar? You cannot top Manowar in that dept. But I will put on furry underwear!

LU: No.

RT: We often feel the need to write songs about organic and artificial materials, metal is such a heavy material how could you not wanna write about it? It's so dense and powerful and it's what our guitars are made of!

KH: I think we did. I think 'Whiplash' is about that.

Q What was your favorite album to make? And least?
Andrew Shortridge, Comox, BC, Canada

JH: I'd have to say "St.Anger" because it brought us back together with a new spirit, but it was also very difficult to break through all those barriers.

LU: My favorite to make was "St. Anger" and my least favorite "The Black" album. There's probably a correlation somewhere in there.

ED: Do you wanna put that in?

LU: No... yeah, put it in.

RT: The first Infectious Grooves album titled "The Plague That Makes Your Booty Move" was the funnest time I've had making a record, and when I was working on "Degradation Trip" with Jerry Cantrell that was the wildest ride I ever experienced making a record. It was a very unpredictable experience to say the least but the end result was one of my favorite records made. Actually, the new music we're developing in Metallica is really exciting.

KH: I think my favorite album was "Kill 'Em All" 'cos everything was new and fresh, and the least favorite would have to be "St.Anger" because there was a question as to whether there would be an album at all and that was not a good experience.

Q If or when Axl releases his album, would the band consider touring with him and maybe reviving some of the great shows of the early 90's?
Ian Matthews,
Anthy-Sur-Leman, France
JH: Good lord are you high? Are burning singers and riots included?
KH: (pauses)...probably not. We like touring with bands who show up.
LU: I like Axl and I like Guns-N-Roses. I would love to tour with them.

Q During the "off-time" from Metallica, what is a typical day for you? I mean, do you drink coffee out by the pool every morning? Do you indulge in some fascinating new hobby?
Gina Trahan, Metairie, LA
JH: I drink pool out by the coffee shop every morning.
LU: My new hobby's called parenting. Here goes the Sept 27th edition. Alarm goes off at 6.45 am, I get two snooze cycles, I'm outta bed around 7.07, go wake Myles up and get him in the shower (around the 5th attempt), wake Layne up, get them dressed, make them breakfast, drive them to school at 8.30, sneak out of the back way before someone hits me up for a financial contribution or some charitable cause, go down to the studio at 8.45, encounter Mike Gillies in PJs and Zach Harmon with his hair wet but still already in a pony-tail. Return phone calls, go for a run, greet Rob and James around 10, and then comes the most fun part of the day when we all sit around and guess what time of the day Kirk Hammett will show up. The next part of the day is spent creating metal masterpieces, some of which you may hear and most you probably won't. At 2.45 I leave the studio with a lunch that I ordered an hour earlier but never had time to eat, I drive to school, steering with my left knee while I eat a sandwich, or a salad and catch up on a couple of phone calls. Pick the kids up from school and once again try to get out with my chequebook intact, next I generally lose the argument about when we last had ice-cream even though I'm certain it was yesterday, I'm quickly coerced into believing it was so long ago that I can't even remember, off we go to get ice-cream. The rest of the afternoon is spent overseeing homework, dog walks, dinner preparations and/or various suburban child activities. The lovely Ms.Nielsen usually serves up something way too exotic for the gathered around 7. The next two hours are usually spent arguing over bedtime. On a good day the kids are sleeping by 9, on most they aren't. Then it's a glass of wine, a little YouTube or something equally exciting, before collapsing in bed and doing it all over again the next day.
RT: Time off from Metallica involves chasing my wild young son Tye around the house and helping with my new daughter Lula, trying to get into the water as much as possible and practicing flamenco guitar.
KH: I do yoga, I meditate, I surf, I play my guitar.

Q Which bandmember has the biggest record collection?
Daniel Johannsson
Akureyi, Iceland
JH:It's got to be Lars... do you mean music or records in general? Aw it's got to be Lars anyway, he's the pack-rat.
RT: That would have to be Kirk... or Lars. Both are avid collectors of everything. If it was cars or motorcycles it would obviously be James' territory.
KH: That would be Lars without a doubt. I haven't seen my records in about 15 years, but I do still have them.
LU: Me.

Q What excuses do you guys use to avoid the housework?
Keith Baker, Forres, UK
JH: (adopts snooty UK accent). What do you mean? We have a "maid!"
RT: I always try to keep myself unavailable and actively recording in a studio.
KH: Just buy a new house.
LU: I wanna make sure the maid has something to do. Make her feel special, wanted, needed, y'know...so she doesn't come down to the studio and start playing drums.

clubnews

CONGRATULATIONS KIRK AND LANI

Kirk and Lani Hammett gave birth to a healthy baby boy named Angel Ray Keala Hammett on September 29th. Mom and son are doing great, (and so is Dad!).

METALLICA: THE VIDEOS 1989-2004

On December 4th in most international territories, and December 5th in North America, Metallica will finally release a DVD collection of every music video the band have ever made (21 in total), plus 1989's "2 of One." Also included is the previously unseen 'Mama Said' which never aired in North America, the theatrical version of 'The Unforgiven' and the film trailer for "Some Kind Of Monster." All the audio has been re-mixed in 5.1 surround sound.

BRIDGE SCHOOL PERFORMANCES ON iTUNES

iTunes released the second volume of acoustic performances from the Bridge School Benefit concerts held annually in the Bay Area including two songs from Metallica. "Fade To Black" and "The Four Horsemen" were recorded at Shoreline Ampitheatre, Mountain View, CA, in October of 1997 when the band performed at the yearly benefit, and the only place you will be able to buy these songs is on iTunes. The Bridge School, founded by Neil Young and his wife Pegi, educates children with severe physical and speech impairments and all label proceeds will go to the school.

ECSTASY OF GOLD METALLICA STYLE

The lights go down, the last strains of AC/DC fade out and Metallica are about to step foot on stage, but not until "Ecstasy of Gold" plays. The very familiar composition from the classic film "The Good, the Bad and the Ugly" has been opening Metallica shows for over two decades, and now the band will honor its composer Ennio Morricone by contributing their recording of the song to a tribute album coming out in the Spring of 2007. We don't have an exact release date, but we'll keep you posted as we get more details.

INSIDE &OUT

IT'S ONE THING to do a report on summer tours. It's another thing to try and capture them as a moment in time (or series of moments) and to present different perspectives of the same event.

I knew we had to have some decent coverage of the summer dates in Europe. But equally, I knew that the view I would have of these dates would be very different to the fan's view. We each show up at the same gigs, yet we each see a very different day, save the two-plus hours when Metallica are onstage.

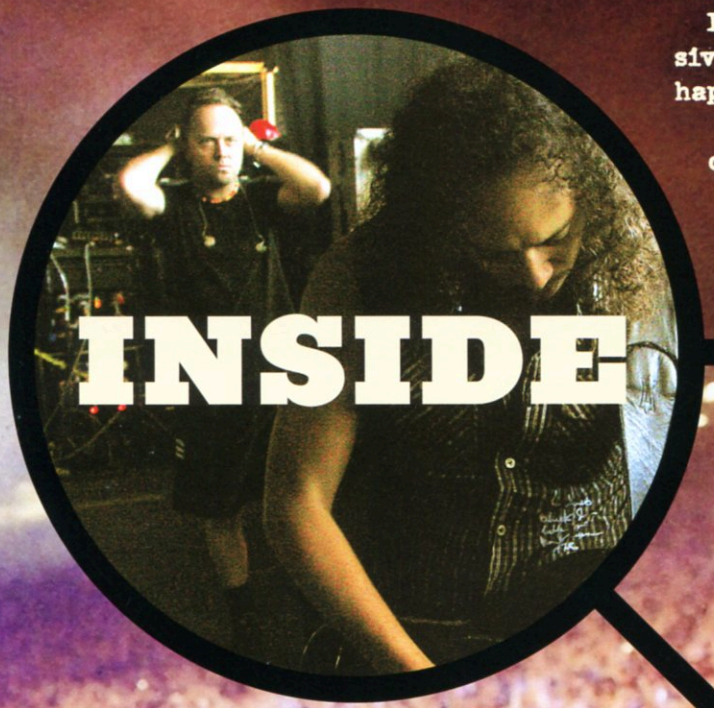
Thus I felt that it would be a fine idea to split up the reporting duties so as we were all covering the areas of the tour we knew best. In your case, that would be how the shows went for you, from the journey to the final note of the show. For me, it would be exactly what it's like to be in the band on this itinerary, what the vibe is and how their journeys are right th rough to the final note of the show (and beyond).

So with the help of Metclub's Margaret, I contacted some clubbers and asked for reports and photos. For my part, I went over to cover the tour for a little over a week. And here we are; the 'outside' view of every European date, as documented and photographed by our wonderful 'club reporters,' and my long essay on what went on 'inside' at the same time as those 'outside' were enjoying their days out.

I hope from this you get a comprehensive view of the European 'Escape...' as it happened.

And again, thanks very, very much to our reporters...your efforts are very much appreciated.

Enjoy, Steffan, SW! Editor



JUNE 3, 2006

ROCK AM RING FESTIVAL

NURBURGRING, GERMANY

IT STARTED on a Friday afternoon. Fans from all over the world escaped from work or school to travel to Germany, while Metallica escaped from their studio. Metallica is finally back on tour… Something we fans, were looking forward to for months and months. With pleasure, I missed some of my classes, and there I was, ready to go on "tour" with The Belgium DevilDancers.

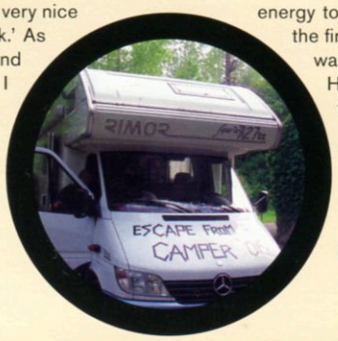
The first thing I noticed when I arrived at my Chapter head's house was the camper we were going to travel with. They named it after the tour: "Escape from the camper '06" It was totally customized with all things Metallica. From naming the little bathroom after "Metallica – Dressing Room" to hanging any kind of Metallica flag on every window possible. This was the very first time I went on tour with The Belgium DevilDancers. I didn't know what to expect. All I knew was that I was the newbie amongst them. All the other guys were going to their 80th Metallica show. I was going to my 5th show. While listening to Whitesnake, WASP and Machine Head, and while drinking a beer I had to read the map. But as most women are supposed to hate this, I succeeded in hating it. After 8 hours in the camper, we finally arrived. First we had to find a parking space, which was hard to do in the middle of the night. But nobody really cared much about that. All we were thinking about, was Metallica and the concert.

The next day, after we had breakfast next to the motorway where our camper was parked, we walked to the festival. Our friend, Dennis the Chapter head, had to work for Metclub, so he had an appointment with Jeff. While we were on our way to the backstage entrance, we spotted Gio. As Dennis and our other touring member Laura were no strangers to Gio, they had a little chat with him. I was suprised they knew him so well. Thirty minutes later we entered the festival. The typical festival smell (a mixture of grass, sweat, beer and weed) told us we had arrived at the right place. As tradition foresees it, the first thing one does is go for a beer. And so we did. While walking around on the festival grounds, we noticed a lot of people who were still drunk from the day before. We also saw a guy wearing a shirt with the words: "Hetfield is God." We saluted the man saying we felt the same way. Finally we moved into the crowd, trying to get to the first row. We met other diehard fans who had been waiting there since 10 in the morning.

As we waited in the burning sun for Metallica, there first were some other bands on the bill. Trivium for example: some people say they're the new Metallica. Maybe that's too much honour, but you could see and hear that they're talented. There was Avenged Sevenfold, they played a very nice version of the Pantera song 'Walk.' As hours ticked away, I got more and more enthused by the thought I would see Metallica in a couple of hours. Reamonn was the last band on the bill before Metallica. They are a local German band with the most mellow lyrics ever. They bored everyone so much that the public had left all their energy for Metallica.

An hour later, the moment had arrived. The legendary intro started. And the crowd was ready, the heart of each single fan pumping blood at maximum speed, from excitement. The Four Horsemen appeared on stage and everybody screamed their lungs out. They opened with 'Creeping Death.' At the end of the song James said: "Rule is: we make noise, you make noise." "Hell yes," I was thinking to myself. After giving James an M, E, T, and A, it was time for 'Fuel.' After '…Roam' they started '…Bells.' Then James walked over to our side of the stage. That was just the total end! He was singing and playing right in front of us. Then everything became a little more quiet; it was time to listen to 'Fade to Black.'

"Master Of Puppets" is my favorite Metallica album, so I went crazy when James revealed that the whole album would be performed. It was a special moment for me to hear songs like 'The Thing That Should Not Be,' 'Disposable Heroes' and particularly 'Orion' performed live. Those eight songs were an orgasm for the ear. 'Sad…' and 'Nothing…' followed up the list of classics. Of course 'One' and '…Sandman' together with the pyro could not be missed. I was happy and suprised they played 'Last Caress' at the end. One more time, we gave all our energy to sing along with 'Seek.' That was the final song. Metallica said goodbye. I was happy and sad at the same time. Happy because of such a fantastic show and sad because it was all over. We went back to our camper, carrying Metallica in our hearts and in our heads.



Sarah Van Passel
Belgium Devildancers member

JUNE, 4TH 2006. Hot, sweaty, dusty, lots of people...this pretty much describes the view of the festival grounds at Rock im Park, the "smaller" of the two festivals taking place this weekend in Germany, with the mighty Metallica headlining. St. Germany chapter is out in full force. Well almost full force–it's a holiday weekend here in Germany, so lots of people are gone, but considering the time of the year we'll be quite a few people with the new beige-colored shirts...20 to be exact, six of them with a M&G! Most of us, including me and my girlfriend Nicole, are staying either in hotels in the Nürnberg area or bunking up at chapter members' places. Some of us, the hardcore freaks, are at the camping grounds. Early in the day we met up there to catch some rays, shoot the shit, and have an all around good time enjoying BBQ and some...well, lots of...beer. We don't really care too much for the bands that hit the center-stage before the boys, so we spend lots of time meeting the chapter members that come along during the day. At around noon we all got together at the main entrance to take pics, and have a place for clubbers from other countries to meet–the booth is missed BIG time...hint, hint, Vickie. ;-)

All the M&G winners get anxious, and I try to calm them down...miserably failing at this task, but who can blame them? It's such a rush to meet the band. Let me try this again: THE BAND! After spending an hour and a half at the main entrance, some of us decide to go to the main stage early to try to get into the pit. Our M&G winners are getting really nervous by now, so I decided to take them to the meeting place specified in the Metclub letter. A good way to get away from the ever-growing crowds. After they picked up their final instructions we headed towards the main stage, and having passed the gates after thorough inspections of our bags by local security, we finally get the see the actual venue with the huge center-stage. The anticipation is building... Bullet for my Valentine have just hit the stage–it's a few minutes past 4pm. The crowd is slowly beginning to fill the area–there's almost no way to get into the pit by now. Most of us eventually make it in there though, after a few hours of waiting in the heat of southern Germany. The Darkness and Reamonn have a really hard time getting the crowd going–unless they mention 'Tallica... that's when the crowd actually drowns out the PA. Unreal. :-)

So, all is said and done. Night is falling. The anticipation of seeing the boys live is building inside of me. It's one thing to see them on TV, like the night before from Rock am Ring, but it's totally different to actually be there, taking in the vibe. It's a feeling that's hard to explain. It's something I have been looking forward to for months, or like this time, one and a half years. Most bands aren't able to deliver to what their fans build up inside, but then again most bands' fans don't have such high expectations, do they? Nope. Guess what? It's a long way to the top, and man, do those guys deliver! I've seen Metallica well over 30 times in my 23 years "with the band." I still get goosebumps when I hear the first few notes of 'Ecstasy.' I really do. A blistering rendition of 'Creep...' is followed by "Give me an M! Give me an E! Give me a T! Give me an A! Give me Fuel, give me fire, give me that which I desire!" The band is in top condition. The songs sound tight. You can tell that they put in an extra effort. The crowd is going crazy! Did I mention that the venue is packed? I mean PACKED! We're talking about 45,000 people. I remember feeling kinda sorry for Nelly Furtado–she's playing the Alternate stage at this time, most likely in front of about two people... Oh well, it's time to rock into '...Roam,' and 'The God That Failed.' What a treat! It gets even better with 'The Unforgiven,' with James jamming on 'AJFA' during the intro. A hint of what's to come on future tours?

I knew about the MoP anniversary, because I'm a fan. I knew they played it the night before at RaR, because I watch TV. Nothing prepared me for the undescribeable feeling of hearing this epic monument of Metal live. Nothing could. Some will say "What's the big deal? It's just the whole album?" To those I say, "Poor fools, you will never get it." The sheer power of this spectacle was enough to blow me, and many thousands of others at the show, away for good. When Rob started 'Orion' many people had tears in their eyes. I saw them. And when Cliff was honored by the boys after it, I saw tears flowing... barely, 'cos I was choking myself, having seen Cliff live. The rest of the show was no letdown either. The boys were on fire. They ripped through 'Sad But True.' Top notch stuff from all of them. Lars lead them, and they followed. James' voice was awesome, fitting the songs perfectly, Kirk's playing was up there. Rob? Man, Rob is always there. Why do you even ask? 'Nothing Else Matters' gave us all a chance to take a deep breath and cool off, but it didn't last long. They gave us a few minutes, no more. Can you say pyro? I say: 'ONE!' I say: '...Sandman!' The crowd was in awe, and half deaf. Those who didn't "know" anyways. :-) The set ended on a fast and furious encore of 'So What' and 'Seek...' What a night. A night to remember.

Scott Hall

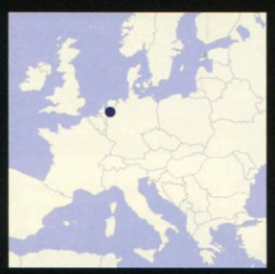
WE REACHED BERLIN one day before the concert in order to take part in the Met Club assembly at Hard Rock Cafe organized by St. Germany chapter. Fans from around the world appeared, with wonderful vibe, Metallica gigs on the screens, talking, taking pics, meeting new people... We had a couple of beers and ... high time to have some sleep!

We left the hotel at high noon, heading for the venue; on our way we had a Turkish kebab which was the only source of energy for the whole day. At Waldbuhne somehow nervously we are looking for a parking spot – at last our car is parked at the gas station.

We pace towards the gates – some of us have tickets from Met Club to collect.

Rain falls down apparently to quench our enthusiasm, but it stops just before Metallica gets onstage. We manage to enter quickly and we are searching for pole position; yet we get stuck 15 meters from the stage. We unfold our flag when the supporting act stops playing, we then have a while to look around – impressive amphitheater picturesquely situated in a forested area, roofing which slightly resembles a kind of a circus, high tribunes and lot of trees and shrubs. It is getting more and more crowded, numerous flags can be seen and numerous languages are heard. Many people came from remote areas, mainly 'cause of THEM – the most powerful metal band EVER. We wonder whether they are going to take us by surprise? But now it has started – we can hear 'The Ecstasy of Gold...' 'Motorbreath' and no mercy for those who want some rest. The band seems to be relaxed and full of energy. The next songs are as follows: 'Fuel,' 'Roam' and... the most wonderful gift this evening, a new Metallica song. At first there is a moment of hesitation, but after a while everybody is sure–it's PURE METAL. Lars has a kind of atomic energy and despite being older they still get completely involved in what they do onstage. We are no longer anxious about the forthcoming album, we know it's going to be great. Here comes another gift–my favorite album, "MOP," played whole. Wonderful, incredible... It's been 20 years – just can't believe it! The songs are still so powerful! Interesting projections on the screens, then a while to remember Cliff. Then 'Sad,' a moment of release during 'NEM,' the sounds of explosions and 'One...' 'Enter Sandman,' 'Commando' played with the guys from Avenged Sevenfold and the show finishes with 'Seek & Destroy.' Two hours pass and the band says goodbye. They have kicked ass once more. Worn out but happy we leave the venue, some of us heading home. I'm getting ready for the Dublin gig... but this is another story... Special thanks to Katya, Metalliheads chapter and all friends from the Metallica family.

Pawel Ksiazek



JUNE 8, 2006

GELREDOME

ARNHEM, NETHERLANDS

OK HERE IS MY REVIEW from the Arnhem show. It was my second Metallica show in three days. The first one was Berlin and it was awesome, the expectations were even higher now than only two days ago, because the guys kicked maximum ass there!

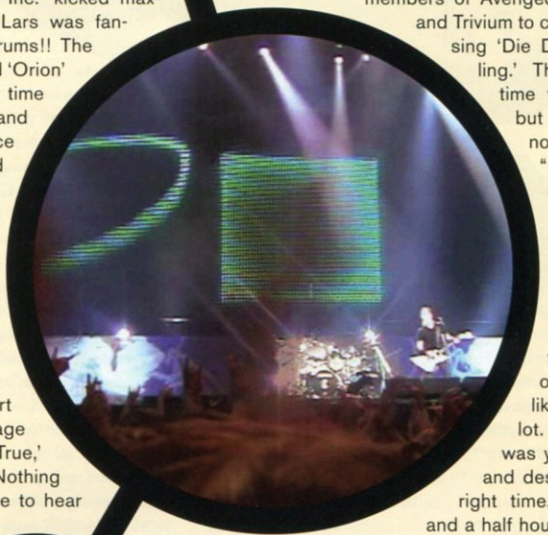
A lot of opening acts tonight: Trivium, Bullet For My Valentine and Avenged Sevenfold. There were huge sound problems during their shows, but the sound was getting better after each band. After a long time, time couldn't get fast enough, the first intro tape started and it was Metallica-time!

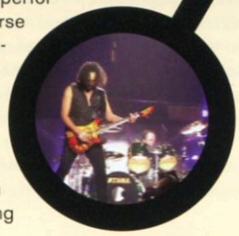
After 'Ecstasy Of Gold' the band kicked off with "Kill 'em All" song 'Motorbreath.' It was only the second time the song debuted as an opener and the crowd went nuts, this sure is a great way to start an evening with Metallica! Then the band played 'Fuel' and then the first of five songs from the "Black" album tonight: 'Wherever I May Roam...' After that James said how great it was to be back in Holland and we got a new song, without lyrics, not yet finished and no track-title. Totally stunned again about what was happening I listened to the song. Funny to see was Robert got the wrong bass guitar, no panic however, the guys had some fun onstage and then continued the new song. It sounds like a mix of the "St. Anger" and "...Puppets" songs, with solos and double bass.

The intro of 'The Unforgiven' was different than the one we have heard during the early '90's and "St. Anger" world tour. A short piece of "...And Justice For All" was awesome to listen to. There was short break after this song and the 'Battery' tape started, everyone who had seen the other three shows setlist would know what was next: "Master of Puppets" 20 year anniversary, full length album played live, need to say more? 'Disposable Heroes,' 'Leper Messiah' & 'Damage Inc.' kicked maximum ass, Lars was fantastic on drums!! The band played 'Orion' for the first time in Holland and the audience went crazy! When James asked about what song was next some people were screaming 'Whiplash' and 'The Four Horsemen,' kinda annoying. Of course they played "Welcome Home (Sanitarium)' and 'The Thing That Should Not Be,' both were great too! All people enjoyed the show a lot.

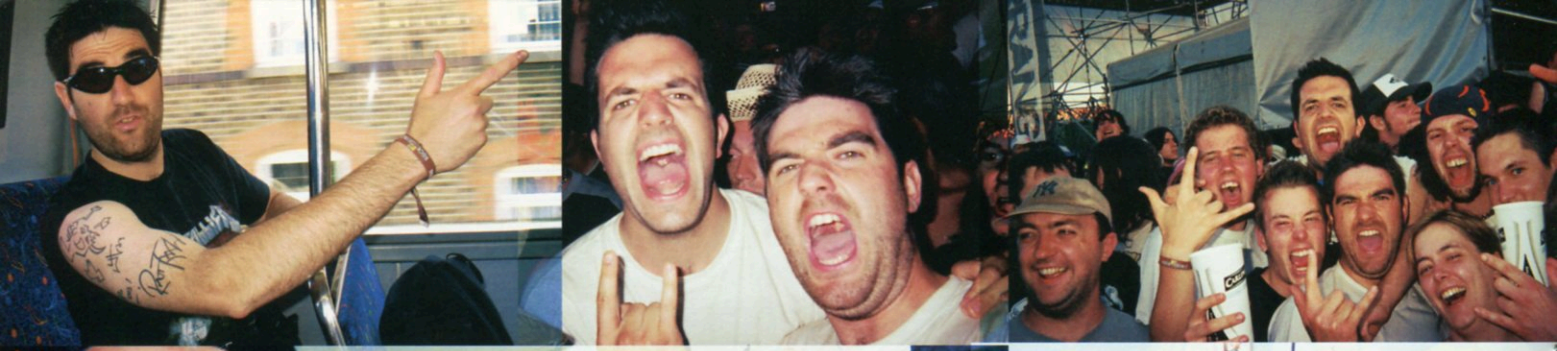
Then the band took a short break and came back onstage with all the hits: 'Sad But True,' 'One,' 'Enter Sandman' and 'Nothing Else Matters.' It remains intense to hear 'One' live, very nice performance again! Of course everybody was singing loud during 'Nothing Else Matters.' It was fantastic to see all those lights in the Gelredome! What was left of the stadium was blown away during 'Enter Sandman,' everybody around was singing along with the song. The band just got more energy because of that it seemed.

Unfortunately the concert was almost getting to an end when the band went offstage one more time, but again two more songs!! James announced the members of Avenged Sevenfold and Trivium to come up and sing 'Die Die My Darling.' Then it was time for the last but definitely not least song, "Kill 'em All" song 'Seek & Destroy.' The crowd was getting insane one more time, the four guys onstage liked that a lot. Everybody was yelling 'seek and destroy' at the right time. After two and a half hours the band left the stage and the crowd left with one brilliant concert!!! We talked with other members from the Dutch fan club, Chapterone after the show and we all had an awesome evening! Thanks a lot for all the great moments!!! See you all next year!





Erik Inthorn



JUNE 10, 2006

DOWNLOAD FESTIVAL

DONINGTON, ENGLAND

AN EARLY START was made by four of us (me–"Steve," Ed, Mike and Tom) before we met with the rest of the chapter and users of the website metallicaworld.co.uk at about 11am. We were only going to the Festival on Saturday as our next gig was to be Dublin the following day.

We got into the festival site in time for Satyricon who were pretty good. The first members we met up were Cads, Olly, Twinks, and Kirsty. These guys had been at the festival since Friday. Good reports came back about the previous day. Alice In Chains played early on and were fantastic. They deserved to be higher on the lineup.

The afternoon came with the usual heat and we basked like lizards! A surprise came when we met up with Mikey-T, another chapter member who had been fortunate enough to win a meet and greet. The usual chat ensued – What are you going to ask them? Are you nervous? Are you going to ask for any songs? It was decided that 'Unforgiven' would be a nice addition and fair play to Mikey he asked Lars for it and…

Mikey's account of his meet and greet experience follows… James came out first and we spoke about the new album and whether there was a possibility of playing 'Hit the Lights,' James said no chance which was a bit of a shame. Second out was Rob and the main conversation was about the "Master of Puppets" album, which obviously plays a big part in this tour. Then Kirk came out and this time the conversation was about the harshness of waking up in a tent when it's far too hot and having to pay £8 for a bottle of sun cream! Last out was Lars, I put the pressure on for 'Unforgiven,' he then checked out my ninja star tattoo which he seemed to like. The guys were really cool and happy to pose for photos and sign my stuff…thanks Mikey.

It was not the first time on this tour that most of us had seen the band, so we knew the format but a few slots in the set were still open for discussion! We all wanted to hear the new song which we had been getting into after it sprung up on the internet milliseconds after it was first played in Berlin!

About 20 of us eventually met up before the show and enjoyed the day listening to good bands and soaking up the sun. Let's face it, its better than work! We split into smaller groups before Metallica played, to watch the band from preferred view points and were rewarded with one of the best shows I have seen Metallica play. For me Donington is a special place as it was here that I first saw Metallica play and have now seen them play Donington four times.

After a day in the extreme (for England) heat we decided that we would watch the show from the crowd rather than the front barrier. We settled into a nice position in front of the mixing desk and I can say we experienced the best sound we have ever heard in all the times we have seen the band. Another surprise came when we met Matt and friends in the crowd of 60,000 who had just made it after having to work all day. Just bumping into people in a crowd that size still seems like fate!

Before the show started the obligatory Donington bottle fight ensued! I managed to get a full bottle in the chest which pinched a little! At about 9pm we heard "It's a Long Way to the Top" and we knew we were only minutes away. They opened with 'Creep…' then into 'Fuel' which really got the crowd going. We were all waiting to see if they would play 'Unforgiven' and then it came. We went crazy! Such a classic song should not have been omitted from the set for so long. Then we heard James growl over the mic asking if we wanted to hear the new song, "Fuck Yeah James." This was a classic moment. That song is crushing. We were made up! The full version of "…Puppets" is a once in a lifetime event and will be remembered forever by everyone that saw them on this tour. 'Orion' was absolutely fantastic and probably the best received song in the set. All the classics followed along with the wild card cover which tonight was 'Die Die My Darling' along with just about every band member that they could find backstage! 'Seek' did its job and rounded off a fabulous show and left everyone hungry for more. Thanks a lot guys for putting on such a fantastic show–we will see you again tomorrow night!

Steve Gill (Chapter Head) www.metallicaworld.co.uk

JUNE 11, 2006

DOWNLOAD FESTIVAL

DUBLIN, IRELAND

IN TRUE METALLICA "air-dog" style, I found myself waiting at the check-in desk at Birmingham airport after having two and a half hours of sleep. Nonetheless, I was fired up after an awe-inspiring show at the home of Metal the night before – Donington! The UK Torn chapter and friends were all flying to Dublin for our next addictive dose of Metallica, a few hours later, we found ourselves at the RDS arena for another Metclub meet-up.

We missed most of the other bands that day, but were more than happy to soak up the sun and indulge in some global networking! At one point I stood back and watched the festivities before realising the cliché that through the music we all love, it has brought together friends from all over the world to this one spot. The spot that in 2003 and 2004 accommodated the Metclub booth run by Robert Reisinger, who has been sorely missed on this tour, R.I.P Robert.

The show itself, unsurprisingly, was mind-blowing. I knew what to expect, but the beauty of Metallica is, it doesn't matter how many times I see them, the power of the music sweeps over me like a 60-foot wave. I was stood very close to the front with my boyfriend Ade, (who I incidentally met at the UK Torn bash in 2003) as 'Ecstasy of Gold' was played over the PA, I could feel the same familiar goosebumps that I experience every time I wait for the first song. Sure enough 'Creeping Death' explodes and hits you in the face. What an opener!

"Give me an 'M,' give me an 'E,' give me a 'T,' give me an 'A,' give me a 'L…' Give me fuel, give fire… give me that which I desire" – more like give me what I desire, and hell did they give it! Dublin went crazy!

Next up was 'Wherever I May Roam.' A special song adopted as the UK Torn anthem to aid our Metallica globetrotting. Next was 'The God That Failed' and a spine-tingling edition of 'The Unforgiven.'

The band then went offstage while we were presented with a short video, I knew exactly what this was – I had seen it the night before, however, it was incredible watching the facial expression of the crowd change to disbelief as we hear "So, here, in its entirety… Master of Puppets."

The band smashed into 'Battery,' the crowd went wild, a huge mosh pit formed with people going into it with the same brute force as the song itself. This continued through 'Master of Puppets' and 'The Thing That should Not Be.' 'Welcome Home (Sanitarium)' – a mellower part of the album, with time to reflect on the impact that this album has had on everyone. 'Disposable Heroes' followed, sung and played with the same perfection as it was on the album twenty years ago. The unmistakeable riff powers into 'Leper Messiah,' the irony of the song was that a couple of verses after "Circus comes to town, you're playing the lead clown," James managed to slip and fall over! Thankfully he wasn't injured, he pulled himself up and like a true pro, finishes the song before saying "That's what I get for spitting on the stage." The next song was the defining moment of the show. James introduced Rob into 'Orion,' and as I watched Rob pounding the bass, the goosebumps returned with a feeling of humbleness, a fitting tribute to the mighty Cliff. 'Damage, Inc' was the finale of the album, after 'Orion' it certainly kicked Dublin into a headbanging frenzy!

The mosh pit opened into 'Sad But True,' then a special intermission followed. James announced a very special birthday and invited his eight-year-old daughter, Cali, on stage for everyone to sing her "Happy Birthday." It was incredibly heart warming, seeing how proud and happy James was, and Cali was a great sport considering she was in front of thousands of crazy Metallicaholics!

My favourite part of the night was 'Nothing Else Matters.' Never in my wildest dreams did I think I would see Jerry Cantrell accompanying James on vocals to one of the most beautiful songs Metallica has ever written. James and Kirk's guitar sound were perfection, Rob's and Lars' contributions emphasised the feeling in the song and the combination of James and Jerry's vocals was just sensational. This preceded 'One,' which flowed neatly into the ever-popular 'Enter Sandman,' then onto the ultimate Irish essential, 'Whiskey in a Jar,' the song which provoked the biggest reaction of the night. It sounded like every single person there was singing along to it. Finally, Metallica finished with 'Seek and Destroy,' an appropriate end to the night, especially as I was seeking Metallica a week later in Italy!

This show was remarkable, the only disappointment was that Metallica didn't play "the new song," but I'm sure I'll get to see and hear it many more times to come, hopefully very soon! Thank you Metallica!

Katherine Li Tsang

JUNE 13, 2006

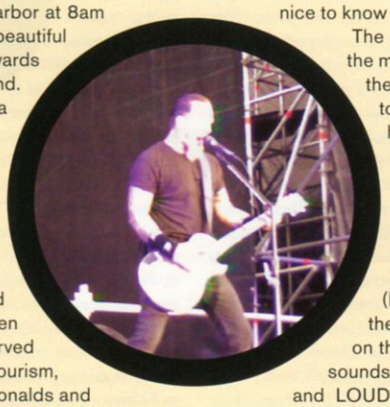
SONG FESTIVAL GROUNDS

TALLINN, ESTONIA

ONCE I HEARD that Metallica was about to escape from the studio for the summer of 2006, and that the closest show to those of us in Finland would be in Tallinn (about 80km south), no time was wasted in booking a trip to Tallinn along with some fellow Met-Club and Finnish Chapter members. The tickets were bought as soon as they were available. Once everything was set we still had snow on the ground in Finland. Thus began the waiting.

The Meet & Greet lottery went by as we got closer to the gig. No win, perkele!

The morning of June 13th was beautiful. Forecast was +26C and sun shine for the day and the whole week. Nice. The ship left the harbor at 8am and soon we were cruising in beautiful weather at a steady 38 knots towards Tallinn over the Gulf of Finland. The ship was filled with Metallica fans. The bravest had already found the bars and were getting in the mood quickly.



The boat trip was soon over (only 1.5 hours) and we quickly found our hotel for the next night. A four star hotel with rooms at 15th floor, we agreed it was good to be early when booking the trip. We had reserved tomorrow for a bit of Tallinn tourism, so today it was straight to McDonalds and then to the place of tonight's event, Song Festival Grounds. Song Festival Grounds played a crucial part when Estonia was freeing itself from the Soviet reign. People used to come in the hundreds of thousands to sing forbidden songs. Today, there would be 78,000 people singing with Metallica!

The doors opened at 2pm and we had already met people from Met Club in Scandinavia and Russia. The Estonians had done well when organizing the event. Drinks could be bought from everywhere, for example, with out any significant repercussion. It was hot, so we had to visit the open air bars too.

When Bullet for My Valentine performed, we were hanging out at a Meet & Greet meeting point. No win, again! It was cool to meet Jeff (Met Club guy) after the others had had their Meet & Greet. It's nice to know a face in the Metallica crew.

The support acts were done and the mighty Metallica was about to hit the stage! 'It's a long way to the top, if you wanna Rock n Roll,' how true! After AC/DC, it was 'Ecstasy of Gold' and the roaring started.

I won't give you a report on the show, but a few things were exceptionally great. 'Master of Puppets' start tape (let's forget the guy who read the thing in Estonian), the 'display' on the stage (great graphics), great sounds and right volume (really BIG and LOUD Metallica SOUND!) and the heaviest and best sounding versions ever on 'Sad But True,' 'Disposable Heroes,' 'Leper Messiah,' 'One,' 'Creeping Death' (need I go on?)....

Also the whole band seemed to be in great mood which could be felt around the arena. Great! The show was over way too soon, although they played for over two hours(!). Unfortunately 'The New Song' wasn't played. Upon writing this, LiveMetallica had already saved me and I've the Berlin gig on CD. Nice song – makes me want to hear more new stuff!

After a great Metallica show, the tens of thousands of concert goers headed towards city. There's a road by the shoreline towards Tallinn city center. The road was practically closed for cars because of the people. It was incredible walking down the road (roughly two kilometers), cars parked by the road blasting Metallica from their stereos, people cheering and making long hundred meter waves. The police just stood and closed junctions from cars as the event unfolded. Never have I experienced such "after show" frenzy.

After all this, the nightlife of Tallinn wasn't such enticing. Basically, we were tired after such an eventful day. Also, the lack of restaurants serving food after 1am took the sting off our attack.

The next morning dawned as sunny and warm again. Now there was time to check out Tallinn, have a few beers in the parks and then head home with the same SuperSeaCat III (yep, that's the name) ship. Again, the ship was loaded with Metallica fans. People were getting tanned and drunk on the deck, even when we were cruising at 38 knots. Small battery-powered stereos shouting as loud as they could.

This was truly a great escape from studio and an escape from Finland to us. We will definitely go to other shows than the Finnish ones in future. According to Lars, the wait shouldn't be too long. We really do hope so!

Pekka Riikonen, The Finnish Local Chapter

I WAS LOOKING FORWARD to see Nova Rock Festival at Nickelsdorf [Austria] since a couple of weeks. I had my ticket and everything ready, so I decided to drive to the venue. But on the highway there was too much traffic, shit happens. We need almost three hours for only eight kilometres, what the f**k. But it was worth every second, believe me. After arriving at the festival ground, I wanted to enter the venue. And after another 30 minutes trip on foot I was able to.

The Festival was already going on, sun was shining and it was very hot. Some young guys gave me a beer for free. I was lucky, but after the first swallow I was totally pissed off. The beer was warm and it tasted like dishwater. But better then nothing at this moment. I was searching for some friends and members from my Chapter. But it was very hard to find them 'cause at midday almost 50,000 people are the the venue, and thousands are still coming.

Hell yeah, I was one of those lucky bastards who have won a Meet & Greet. I was freaking 'cause I have met the guys last time in 1996. That was a very long time ago. After getting my envelope at the VIP stall, I met some members from my Chapter and a few of us were having some cold drinks. We enjoyed the other bands like Trivium, Bullet For My Valentine, Stone Sour, Avenged Sevenfold, and Alter Bridge.

We met at 8pm on the left-hand side from the stage for Meet & Greet. Alice In Chains was onstage, the crowd was in a good mood. I had a small talk to Jeff and then we went in. I have known some of the winners already. Horst and Flo form my chapter, Mike and Slowmo from the second Austrian Chapter St[yrian] Anger, members from Finland, Slovakia and Germany. For some of them, it was the first Meet & Greet ever, and they were freakin' too.

Rob was the first who came out. He signed everything and we made some photos. Then Kirk came out. He was friendly too, and I'm still in love with his crazy shoes. They are leopard style, crazy. Lars and James were coming too. It was awesome to see them again in person, after 10 years. I will remember this meeting forever. In the meantime Motörhead was onstage and I talked with Lars about the rumors that they will have Lemmy onstage. And my dream will come true later. Lars had a small problem with the fuckin' mosquitoes here. We had too much of them at this venue. So I was able to understand him. But we don't give a shit.

JUNE 15, 2006

NOVAROCK FESTIVAL

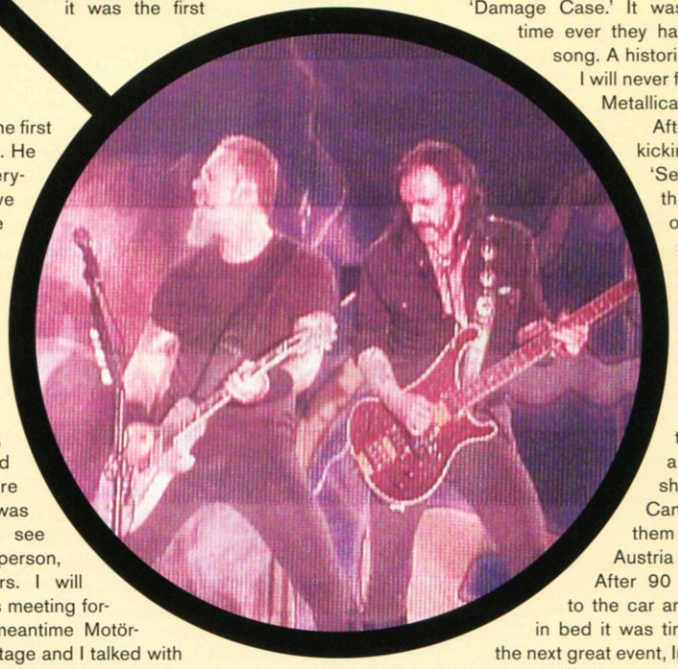
NICKELSDORF, AUSTRIA

It was time to enter the venue again and in the meantime the boys played a small session in the tuning room. I met some old friends in front of the exit and we talked about the good old times, the trips to other countries to see Metallica and so on.

A few minutes later "AC/DC Intro" starts and the crowed was jumping. After 'Ecstasy Of Gold' they opened with an heavy version of 'Creeping Death,' followed by classics like 'Fuel' and 'Wherever I May Roam.' Lars drumming during 'For Whom The Bell Tolls' is still perfect. James played a short intro of 'Battery' on the acoustic guitar which ended into 'The Unforgiven.' Then they played the entire "Master Of Puppets" album. Wow, they blew away my ass with this set. Metallica back to the roots, very heavy. 'Battery' was so fast, awesome. I sang along every word during 'Master Of Puppets,' I love this song.

When James was singing 'The Thing That Should Not Be' my skin was rising, unbelievable. His voice was so impressive. 'Welcome Home (Sanitarium)' is one of my all-time favourites, and 'Disposable Heroes' was followed by an neckbreaking version of 'Leper Messiah.' It was so good to see the guys back in such great condition. Rob started 'Orion.' Lars was still sitting down on his drums, as the guyz went upstairs to play. It looked great. The light effects were excellent. With 'Damage Inc.' they ended the entire "...Puppets" album. We all will remember Cliff.

After 'Sad But True' they got Jerry Cantrell onstage for an very romantic version of 'Nothing Else Matters.' After 'One' and 'Enter Sandman' it seemed the show was over, but it wasn't. James introduced "the godfather of heavy music – Mr. Lemmy Kilmister." Lemmy played bass and sang with him on 'Damage Case.' It was the second time ever they have played the song. A historic moment that I will never forget, I'm sure Metallica too.



After an asskickin' version of 'Seek & Destroy' the show was over. I have seen them several times since 1991, but this was one of the best shows. So I wanna say thanx to the guyz for a really great show in Austria. Can't wait to see them here next year. Austria loves you! After 90 minutes back to the car and three hours in bed it was time to travel to the next great event, Imola Heineken Jammin' Festival with our friend Riccardo de Santis of the Italian Metallibashers.

Jörg Trutzenberger

THE DAY BEFORE the show I met with our Vice Chapter head Mike, his girlfriend Adriana and Jörg, the chapterhead of "Don't tread on Austria" for our Italy tour. All of them have been to the Nova Rock Festival and I saw the boys in Dublin, so we had a lot to talk about.

Seven hours and 650 kilometers later we arrived at our hotel in Riolo Terme, we got a very nice welcome from our Italian friends the mighty Metallibashers and their chapter head Riccardo de Santis also from our friends from Orion-Turkey, Deryah and Emre, who came from Istanbul just for this show. It was two years since my last meeting with them, at the Italian show of the "Madly in Anger With the World" tour 2004 in Padova, but it seems like it was yesterday... you are really great.

A lot of talk was going on and everybody was excited about the next day, the day of the last European Show for this year.

Next day, before we went to the Autodrome in Imola, Riccardo gave us all the wristbands for the front row. Riccardo you are King!!

We arrived at the venue and met the girls and boys from U.K. Torn at the entrance, seems there's no show in Europe without you!!!!

Trivium was the first band onstage, and after them The Living Things went on. Lacuna Coil, an Italian band did a real great show, followed by Avenged Sevenfold. When the next band The Darkness started, I went to the meeting point for the lucky ones who won a Meet and Greet, to see Jeff and Dennis from the MetClub. The Darkness did a nice show, their AC/DC covers made the whole crowd singing with. After this we had to watch the soccer game between Italy and USA, in Italy even mighty Metallica has to wait when their national football team has a match.

JUNE 17, 2006

HEINEKEN JAMMIN' FEST.

IMOLA, ITALY

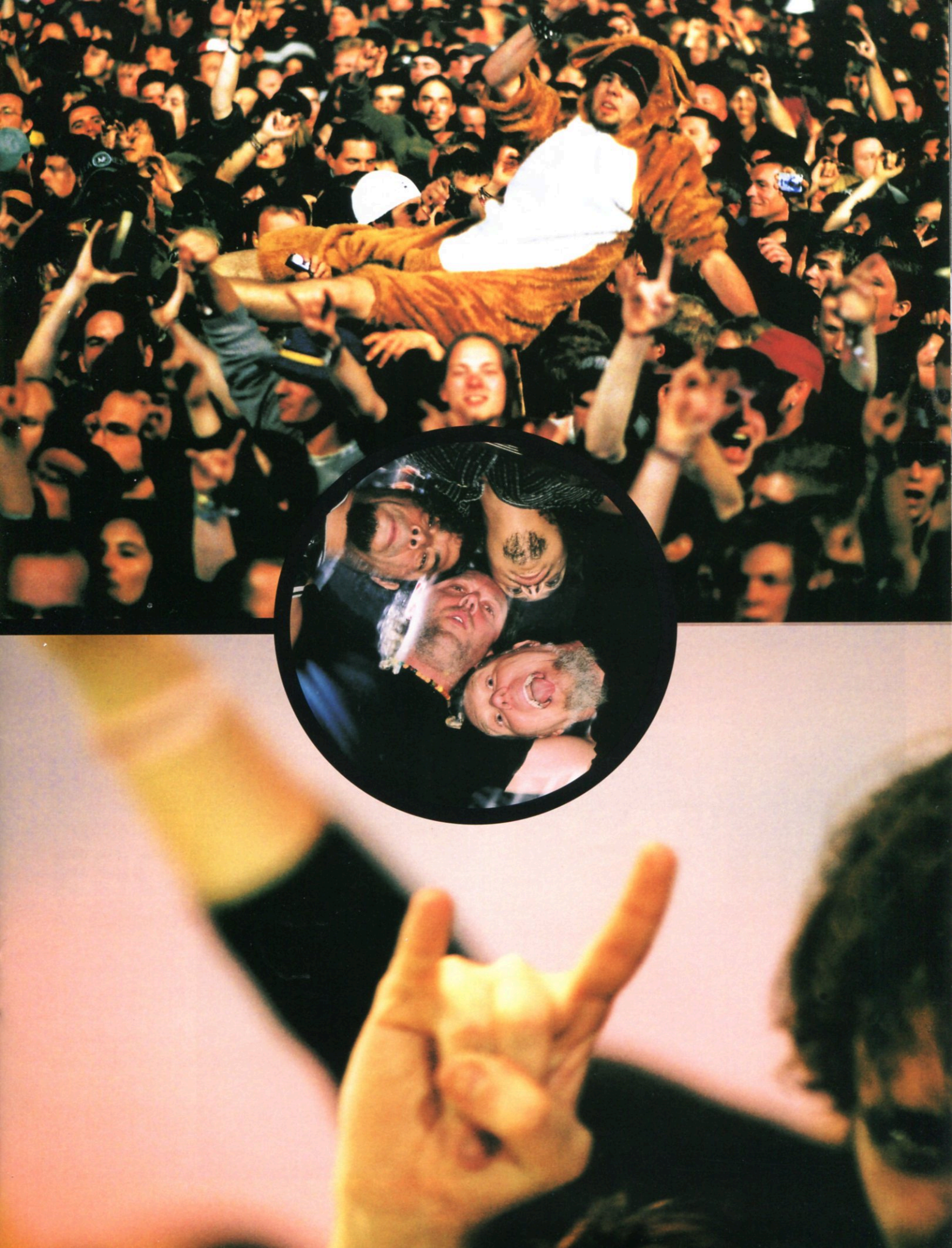
So it was 23:15 when the AC/DC tape starts, followed by the Clint Eastwood movie. Metallica starts their set with 'Creeping Death,' all four of them in a good mood and in the best condition. Their playing was extreme, hard and powerful–they kicked 200 percent ass. Metallica was welcomed by their Italian fans with about 1000 small Italian flags sponsored by the Metallibashers, which made a nice picture. 'Fuel' went faster and harder than ever, followed by 'Roam' and 'THE NEW SONG' (or should I say "Death is not the End"?), a very hard one with double bass attacks and an enthusiastic solo from Kirk. An acoustic guitar was brought to the stage, could this mean, YES 'The Unforgiven' was finally played again live, what a great song I didn't hear live for a very long time. The band left the stage the screens went on, James told us from the glory days at the Sweet Silence Studio back in '85, than on the screens the 'Battery' tape began to rotate, the acoustic guitar starts to play and the sacred hour began: "MASTER OF PUPPETS" LIVE, the whole album, the masterpiece of Metal music forever, an incredible, really unbelievable live experience. James, Lars, Kirk and Rob didn't play it, they celebrated it, with every tune of the guitars, every hit on the drums, every word James sang, it was unbelievable.

Through the whole set you could see the love and respect they have for each other these days, their friendship and their enthusiasm for the(ir) music. James has this irresistible view, I haven't seen from him for along time, the days of the "Black" album and before, this "Nobody ever gonna knock us down" view, ready for World Domination. You can't say which song was better or maybe better played by them, but 'Orion' took my heart. The whole song was like a monument, a monument for Metallica and especially for Cliff, you can't pay him more tribute, not in any other way.

They returned with 'Sad...,' '...Matters' (never sounded so good!), 'One' (the fireworks) and '... Sandman,' the whole crowd went crazy, "Oooolee Oooolee Oooooleeee Metallica" was sang by all people at the autodrome and the boys did '...Caress' and 'Seek...' to finalize a special night in Italy and this so special short European tour. The whole crowd was screaming and clapping after this great show and they freaked out once again, when Lars told us "Thank you Imola, I know there's no better place to end this tour than here in Italy, see you next year with a brand new ALBUM and a brand new TOUR!!!"

After a long ride into the Italian night we finally arrived at the hotel at 04:15 in the morning and fell asleep in a minute. The next day we said goodbye to all our friends and rode back our 650 kilometres. A long way, but the experience was worth every meter. Thanx Metallica for two of my best 23 Metallica shows I've seen until today, between a week, thanx to the Metallibashers and all our friends for their support, see you on the next tour.

Oliver Michl



METALLI

by Steffan Chirazi

FAR LEFT, JAMES WITH HIS DAUGHTER CALI.
THIS PAGE, KIRK AND ROB BACKSTAGE AT DONINGTON,
AND LARS POSING WITH SEAN KINNEY.

ESCAPE FROM THE STUDIO

An Editor's Inside View of Metallica's European Escape From The Studio

It had been low-key in the set-up stage to be honest. I asked Lars if he minded if I imposed myself on some European dates, he said he didn't mind at all, James said he didn't mind, Rob and Kirk didn't mind, and nobody really made a big fanfare about it. ❁ "Does Tony DiCioccio know about me arriving?" I asked Lars of Metallica's summer '06 tour manager. ❁ "He'll know, I'll tell him, don't…just yes, it'll be done." ❁ And so with permission from Lars, and Vickie's help, I booked my flight. I was (as is usually the way) to stay with the band in London for the week we were basing there, and my first show would be Donington. ❁ "Not sure if there'll be room on the plane to Dublin though, as there are lots of family out for that one," someone told me, so to play it safe, I hired a vehicle and decided to drive up to Donington. No fuss, no muss, just a few simple sentences exchanged and off I went. ❁ Not too dissimilar to them really. A few things here and there to sort out (and take note, I'm sure folks like Zach Harmon, Lee Rosenblatt in production and Tony D could correct my view of the matter) but it all seemed very – very – very – relaxed. ❁ Like jumping in a van to play some west coast bars or something. ❁ It felt small. Homely. Almost like an interruption of some never-ending summer. ❁ Which gave rise to some questions I have to admit…like, would the shows deliver? Did the band care? How would their vibe be with each other?

On the road, Lars is usually running on a different revolution, something approaching manic insanity, impatience, a good deal of frustrated grumpiness. This was a different Lars, very relaxed, very much in the 'home zone.'

LOOK, I KNOW THEY'RE PROFESSIONALS and I know there's a standard they always hit, but I guess I just wondered IF they'd hit it here y'know? Given the mellowtude and all...I mean, let's be fair and make it quite clear that the album, whilst being worked on, has not enjoyed the most urgent of paces.

And then, dear dear reader, there was me.

I guess I was feeling, well, a little, teensy-weensy bit insecure. I wasn't quite sure what I would see out there, wasn't quite sure if the guys would be warm and fuzzy or tense and distant, or just disinterested. Don't ask me WHY I got a twinge like that, put it down to being a human being I suppose, but it did bubble up there a touch.

I drove into the Donington backstage area at around 4.30 pm, the heat just calming slightly and the festival (known as Download but listen, it will always be Donington) in full rockin' swing. Soon afterwards the guys filtered in from their helicopters (Rob and Kirk were delayed due to their pilot running 'late'!!!) and immediately I knew that the vibe was not only good, but very, very cheerful and relaxed.

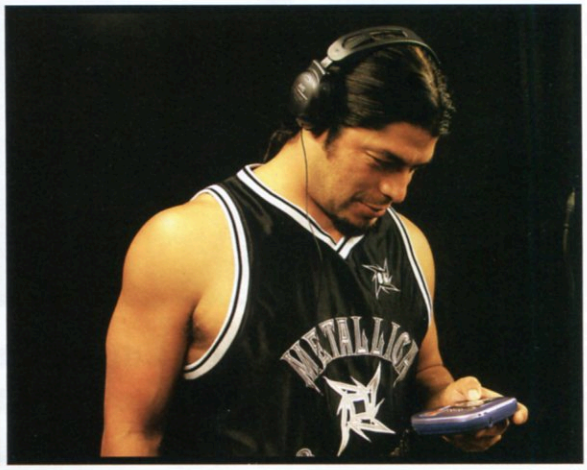
It was, dare I say it, warm. Perhaps the warmest vibe I've walked into on a Metallitour. And again, despite the helicopter thingy and the fact they would, in a few hours, be playing in front of 70-odd thousand people, the whole thing seemed very 'small' and very 'low-key.' Lars had his partner Connie, her son Sebastian, his friend, Myles and Layne on the tour (Myles and Layne missed Donington), whilst James and Francesca had decided that Cali should be over for a very special birthday weekend, Kirk had a Northern Californian buddy over for the whole tour, and Rob was flying solo, a new addition imminent back in California.

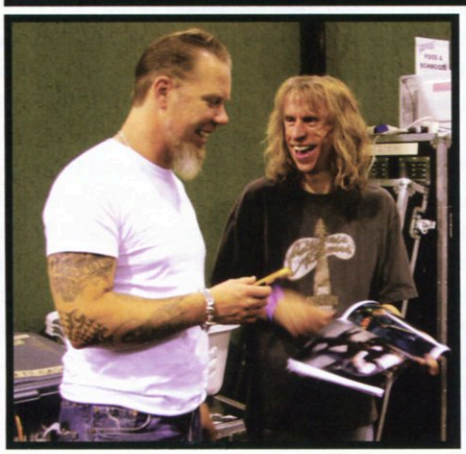
Sporting a pork pie hat, Lars wandered around the backstage area looking very...very...relaxed. He was happy to take your humble editor's 'nice that you bothered to show up this year' jibe fully on the chin, and was certainly happy that old buddies Jerry Cantrell and Sean Kinney were in the house with Alice In Chains. Indeed, I have to say it was to be a most 'un-tour' like Lars. The one I'm used to seeing on the road is usually running on a different revolution, something approaching manic insanity, impatience, a work load heavier than the pyramid builders and a good deal of frustrated grumpiness. Indeed, often's been the comment that 'let's speak in a few weeks' even if we're to be on the road for another week or so, leaving the rest of a tour stint as a series of well-understood nods and gestures. But this was a different Lars, a Lars who was very, very relaxed, very much in the 'home zone,' and I felt this was because he was really enjoying playing shows without the huge workload of interviews or the slog of promotion.

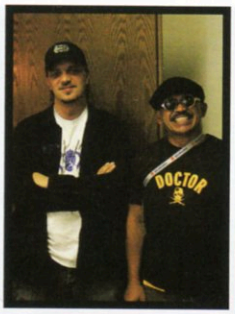
Trujillo looked sharp, lean and mean as a motherfucker, whilst Kirk was certainly making sure to do plenty of off-day activities. James? I have to say it felt like a very comfortable James, a man very much in relaxed charge of affairs, a man really starting to enjoy touring life from dawn 'til dusk for maybe the first time in a few years. Put it this way, he was perfectly happy to wander down London's Oxford St. to do a bit of shopping by himself, and that's certainly been a long time coming.

But hey, I'm hopping too far forward... back to Donington...the fact that Tony DiCioccio was out doing temporary tour management duties was actually perfect. The man's known this band for too many years, he's part of the management, he has the humor and hubris to deal with what may come (both from them and the road) thus his presence added to the chilled out

PHOTOS FROM BACKSTAGE AT DONINGTON. FROM THE TOP: THE DRESSING ROOM BEFORE THEIR ARRIVAL; ROB REVIEWING HIS BASS LINES; LARS MAKES AN ENTRANCE POST MEET AND GREET; JAMES REVIEWS PHOTOS WITH MICHAEL AGEL; ROB STRETCHING BEFORE THE GIG; OLD SKOOL HUMOR IN FULL FORCE; KIRK AND ROB GET PSYCHED AS "ECSTASY OF GOLD" GETS THE CROWD READY FOR THE ONSLAUGHT.







James and Lars laughed loudly about one of the most heated arguments ever over set-list selection the only other time they played Tallinn. Kirk was asked what he remembered,

family vibe. That his wife Sheila and 11 year old niece Heather were also out for a few shows only amplified the familial vibes (and fine company they were too I might add). Actually, looking back on it all now, it was certainly the clearest case of a natural 'family-and-work' situation coming together that Metallica has had; nothing forced, nothing necessarily over-thought, just a happy clash of time and activities that resulted in no opportunity for the band to disappear into the 'tour mode tunnel' even for a few weeks.

As the build-up to the show continued (with some of the band going off to watch a bit of Trivium) I joined a very cheerful Francesca and Cali in watching some of the Argentina vs. Ivory Coast World Cup match. Again, that family vibe, and a really friendly, relaxed one too. I could see early on that it was the vital platform off which the band could play some stunningly tight and aggressive performances.

One thing watching from right behind Lars' drum kit offers is a very close fascimilie of exactly what the band see and feel up there when faced with approximately 70,000 of you lot. It's nearly impossible to disengage from the sheer seething ocean of faces and bodies, arms and hair, all moving, all weaving and twisting and bobbing in unison for the majority of the show. Powerful? Put it this way, when James asks for (and gets) the noise, it's surely because without the power surge from you, their energy would drain. And I'm no expert, but if the legs are feeling heavy and the lungs a little stretched, I can see that this 'house energy' is like a warehouse full of trucker speed, zipping energy back into the system and carrying a man to the end of his night's work. And as a result of both this and the band's patently more relaxed attitude towards these shows, I found this the tightest Metallica I'd seen for some time...only to hear from a few that previous shows might have been even tighter... any more and it would seriously hurt!

Backstage, post-show, it was spectacularly mellow. The guys took helicopters back down to London whilst I drove back via a motorway bed near Leicester! There had been word before I left the Bay Area that the band plane might be full for the show in Dublin, thus I simply drove to the London hotel the following morning and settled in for a long round of World Cup matches. World filtered back to me that on arriving back in London, Lars had managed to locate some fellow rockers (people like Sebastian Bach, WAxl and Jon Bon Jovi) that many drinks had been had, that much rock'n'roll frivolity had been exchanged and that generally speaking, a right old early '90s-style knees-up had ensued. Or was that on arrival back from Dublin the next night? Or was that both?!!!! I'll vote for the latter...

THE NEXT TIME I SAW ANYONE was on Monday afternoon, a day-off, when James, Rob, Don and I watched the US v Czech Republic before heading out for a spot of local dinner. With word of another party filtering through the airwaves (a Kerrang! one I believe, to be followed by a repeat of the previous evening's gathering) and Rob teetering dangerously close to an appearance (which I believe he ended up making), James and I elected for the quieter option of more World Cup football with Italy vs. Ghana, and after that an early evening to rest up for what was to be a true all-dayer to Tallinn, Estonia and back.

It's quite a thing to wake up at, ooooh, 11am on a Tuesday morning, have a little breakfast, read a little newspaper, wash up, pack a day-bag and stroll into the lobby knowing that within two hours you'll be

and if he was the one who intervened. He replied that he probably did because that's what he tended to do back then (we're talking circa 1998-ish) and Lars giggled again.

airbourne to a former Eastern European outpost.

I mean, as far as a daily commute goes it's pretty unique.

And as has been said before, it fully explains why for many many years now, Metallica have flown via their own hired jet. Unshackled by the rigors of check-in, security and delays, thus comfortably rested, thus able to perform a better show...it makes perfect sense.

The flight was quiet and comfortable. In the front of the 15-seat plane the guys were loosely discussing the set-list, eating some lunch, reading some magazines and papers, plus in James' case checking out some old Thin Lizzy live stuff on DVD. In the rear were myself, Tony, Thom Robb (Kirk's assistant and a man of many skills) and Steve Wiig, who proved to have quite brilliantly discovered the key to sleeping on command. Dr. Don, Metallica's genial, friendly resident body-fixer and international man of mystery, floated between the front and the back, which is absolutely about right when you know who Don is.

On arrival in Tallinn, we were quickly escorted from the airport to a series of cars which whisked us quickly to the venue, an enormous outdoor ampitheater-styled which seemed to take up a couple of city blocks at least and accommodated half the city's trees.

The country seemed nice...I say that as if I, we, saw it. We really didn't. How could we? I mean, shit, we raced from the airport to the venue in Tallinn, passed thousands of very enthusiastic fans, saw nice clean streets and realized the beautiful clear blue sky would be with us until close to midnight. So again, we didn't really see the city, we trained our in-and-out tour noses to quickly gauge the atmosphere and evaluate the scenery outside those car windows.

When we entered the venue, the band were shown their dressing room, a smallish rectangular room with bright blood orange/red paint. Soon James and Lars were laughing loudly about what they remembered as one of the most heated arguments ever over set-list selection the only other time they played Tallinn. Kirk was asked what he remembered, and if indeed he was the one who intervened. He replied that he probably did because that's what he tended to do back then (we're talking circa 1998-ish) and Lars giggled again.

A press conference took place moments later, and with an enormous degree of politeness and professionalism, the guys answered questions I couldn't help but feel they'd heard a thousand times before. It is in these circumstances that Lars really steps up, always ready to deliver a detailed answer. My take on it is that once he's actually in the set-room so-to-speak, he gives it his all, a full 100 percent, answers coming in earnest. And as I watched the press conference, which to me was mind-numbingly boring, I realized that this is the thing none of Metallica's critics understands; the band could not bullshit it's true fans. If the true fans thought Lars was faking it, either on or off-stage, it'd be over. Or James, or Kirk, or Rob. There's simply no room for that sort of shit, which is why it isn't, and has never been, a part of Metallica. And it's yet another key as to why this European jaunt is going so well, because y'know what? They DON'T have to do this, they DON'T have to break into the writing sessions to do these shows really, but they WANNA have a little fun, feel their playing rhythm again, all that good stuff. I mean, if I had a penny for every time Rob Trujillo was seen

PHOTOS FROM THE LEFT: JAMES ENJOYS HIS LUNCH WHILE LARS OBSERVES AND ROB CATCHES SOME ZEES ON THE METALLICA JET. THE RED DRESSING ROOM IN TALLINN WHERE LARS AND JAMES HAVE A LAUGH OVER FOND MEMORIES, WHILE THE REST OF THE BAND GET THEMSELVES PSYCHED FOR THE SHOW. CREW MEMBERS STEVE AND DON MAKE AN APPEARANCE, AS DOES ZACH HARMON ON THE TOP RIGHT. THE SHOW IS PLAYED AND THE LAST PICTURE SHOWS THE BAND WITH TOUR MANAGER TONY D. IN AN AIRPORT LOUNGE.

It's yet another key as to why this European jaunt is going so well. They DON'T have to do this, they DON'T have to break into the writing sessions to do these shows really, but they WANNA have a little fun, feel their playing rhythm again, all that good stuff.

pre-gig with a guitar in the tuning room, well, I'd be a man with pockets weighed down...you know what I'm saying; you cannot fake enthusiasm because true bloodhounds will sniff you out.

Soon after the press conference and meet'n'greet were wrapped up, James asked me if I know anyone with the Foo Fighters as they were playing a small acoustic set back in London the next night as a warm-up for their show in Hyde Park with Motorhead at the end of that week. I indeed did (and do), but before I could try and tap on my lines, Lee Rosenblatt (production assistant) had told me he knew someone on the tour with Grohl and as such he could easily get it sorted. Which he did.

BACK IN THE DRESSING ROOM, the guys went through the pre-gig rituals, the vocal warm-ups, the stretches, the shadow boxing, the taping of limbs, and the atmosphere was relaxed for sure but with juuuuuuust enough edge and verve to dictate that any laurels nurtured these past 25-odd years were not going to provide any comfort. And then came another blistering set, some of it in sharp daylight before dusk sauntered in, and the realization that this was going to be a full-on 'runner' from the show. Thus as the final song finished, I turned and speedily made my way to one of the waiting vans, where 10 minutes later the sweaty bath-robed men came directly from the stage, and made themselves at home for the short drive to the small private airport, where showers and a change of clothes waited. Why do a runner from such an huge and obviously enjoyable gig? Because, as we nearly found out anyhow, the kids will block the roads, making it next to impossible for traffic to move, let alone a band catch their flight home before the noise police step in and say 'tis too late. Again, as I said, we nearly found out anyway as despite roaring sirens and a considerable burst of speed for 30 yards, kids threw themselves in front of the cars, hammering the hoods, screaming 'fuck yeah' and the like...funny, exciting but also a little bit nervy.

At the airport, the guys shuffled into the reception area where drinks and snacks were waiting (none really eaten), still working down the sweat, some stretching out on the sofas as others wash and climb back into the cars for the short ride out onto the tarmac and flight home. Ah yes...the flight home...it's funny really, to sit and look at those guys that I've known for many many years and still find myself asking questions. Like how do they manage to 'come down' so quietly and calmly from the unbelievable 'high' of over 80,000 people going fucking bananas over every note, every breath, every word? It would challenge the Dalai Lama and I know damn well it would challenge you and I. Yet I sat occasionally looking at them, sitting there, quiet, calm (probably pretty damn tired come to think of it) and almost serene. This must be down to age and experience, after all, experience anything enough and it just becomes a part of daily life.

But I'd find myself sometimes looking at James, Lars, Kirk and Rob, headphones on, sunk in the chill zone, and wondering just what they were thinking. Of course the point is that I'll never know and I'll never ask, because some things shouldn't be known and shouldn't be asked. And anyway, it's all relative, right?

Which brings me to the fact that again, stepping out of the box to think about the fact that today's workday was actually a three hour cross-continental flight to a part of the world previously under ex-Soviet Union rule...it's really a crazy way to make a living. Yet living it real-time, the day was as normal, efficient and productive as any work day. The private plane thing quickly, very quickly, becomes an invisible part of getting the job done properly, and the only thing which adds extra spin to it is the fact that yes, the job is fun for all of us on days like this. Which is great news. It should be. As we drove back from the airport in London, sometime around 3am, roads deserted, my mind was digesting all those thoughts and more.

THE NEXT DAY, ANOTHER DAY OFF, was spent largely doing our own stuff. For me that meant editing down hundreds of digi-pix, for Kirk that meant taking off with his buddy Benj (visiting from the Bay Area) and absorbing more of Britain's history in the shape of Stonehenge and the general area, for James it meant a trip to the shops and then some much-needed rest, and for Lars it meant family matters. The evening saw James thoroughly enjoy a Foo Fighters acoustic set, along with Rob and company, before Lars reportedly headed off for another late evening of shit and kicks with the crazy gang circa 1992-95 (see a few pages back for the cast of characters give or take one) and as such days tend to, quickly it went and soon enough we were all downstairs in the lobby, late Thursday morning, for the trip to Vienna.

Joining us were Myles, Layne and Frank (out to help Lars with the kids). Much discussion was had with the boys about just how they would be planning to get their swords and shields past airport security, to which Layne very sensibly explained to me that because they were made of wood and not metal they were OK to bring on board. I was skeptical of this information, but Layne was later to be proven correct, breezing through the metal detector whilst your humble author got 'the wand' for forgetting to take 10p out of his pocket.

AUSTRIA WAS ALWAYS GOING TO BE A LONG DAY, simply because the band weren't scheduled to go onstage (as I remember it) until 11pm. Thus the flight (approximately 2.5 hours) saw much of the same as to Tallinn, people taking it easy, reading being done, napping had and the usual bountiful yet nutritious lunch being served (fruit, sushi, sandwiches, that sort of thing).

On landing in Vienna, we jumped into vehicles to make the 45 minute drive to the venue...the drivers, aided by an escort, appeared

DOING WHAT THEY DO BEST: METALLICA LIVE AS SEEN BY THE EDITOR.

Perhaps the most exciting thing about this run was seeing first-hand how much the guys enjoyed themselves. And I believe that is because they weren't locked into an endless tour cycle. I would be very, very surprised if this does not gradually become the way in which Metallica works with regards to the road.

to rip through the Viennese motorway system in half that time. As I sat in the front seat glued by g-force, Rob sat in the back with his walkman on running through bass lines; that's dedication for ya!!! With Motorhead appearing on the same bill, the guys wanted to see if Lemmy would jam on a song with them. They wanted 'Overkill' originally, but word came back that Lemm would prefer 'Damage Case'...a fine choice in my humble opinion. Thus soon after we entered the festival site, Lars and James went off to sit with Lemm and discuss the jam. Brought along for the chat was Myles, who it has to be said was resistant at first until it was explained to him that this man, this 'Lemmy', was once the same hero to his Dad that his Dad was to tens of thousands of people today. With good grace (and probably a little confusion) Myles bit the bullet and went along to be formally introduced to Lemm.

With everything squared away, Lars and James went at various times to check out the Alice In Chains set, before everyone hunkered down to the business of preparing for the show. Much work was done in the tuning room, whilst Steve Wiig, Myles and Layne engaged in an epic sword-and-shield-infested battle on the sofa (the kids won).

As I've mentioned, there are some fine reports on the shows themselves elsewhere, but I must describe the moment Lemm came out as an absolute corker. It isn't the first time they've jammed together, but for some reason, this one really resonated well. Perhaps it was because the band all looked like little kids, especially James, who I seriously thought might ask Lemm for an autograph! But perhaps also it was Lemm himself, the lone rider, dressed in his standard issue black, striding purposefully in, nothing shaking his stride with nothing likely to, a real reminder of that era when rock'n'roll was a guitar slung low and a bad-boy attitude, no other frills or spills required. And the rendition of 'Damage Case' was perfect, Lars holding the groove perfectly in the pocket, Lemm and James blending like long-time jam-buddies, Kirk and Rob hitting the level perfectly.

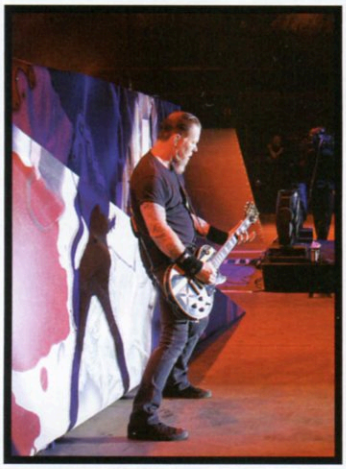
I HAD NOTICED SEVERAL CREW MEMBERS sneaking around in a decidedly slippery fashion... having positioned myself by Paul Owen's monitor board to try and get some good snaps of the Lemm-jam, I soon became aware that Mr. Owen was to be the recipient of that time-honored Metallitradition, the Birthday Pie-ing.

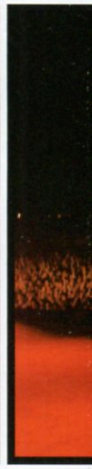
And so it was, an encore or so later, that Mr. Owen was unceremoniously dragged out from behind his haven and a dolly-cart full of cream 'pies' were not just thrown but rubbed with gleefull aggression into every nook and cranny of his bewildered head. Among the first in line to get one in? Mr. Kirk Hammett and Master Myles Ulrich, the latter beaming with unbridled joy at being able to 'pie' an adult.

Backstage, the guys showered as a creamy figure wandered deliriously around, looking for the showers, towels, soap and generally displaying total discombobulation! And thus it was that Paul wandered into the showers and we took off for the airport. An uneventful journey to be honest, and an uneventful flight, just a family toodling along in the small hours, eating some dinner, chatting a little, dozing here and there.

It was my last stop on the tour, thus as we arrived at the hotel (approximately 4.30am as I remember) a few grunted waves and 'see yas' were exchanged and off we all went to our rooms.

Again, as I must've said a few times in this essay, this is undoubtedly the mellowest road-Metallica I've seen. James, having enjoyed a long weekend with Francesca and Cali, doing his own thing without assistance and pretty damn happy doing so, Kirk hanging with his buddy and enjoying some proper sight-seeing, Rob being Rob (because Rob is always Rob, on and off tour, indeed Rob treats the road like riding a wave, two things he loves, and it shines through him every day) and Lars more at peace on the road than I remember. Here's a man who by my observation often has a different personality on tour, a concentrated version of the potentially frenetic mind which takes on everything and turns up the dial, but here he was more in unison with his off-stage





THE SEIGE OF VIENNA, METALLICA STYLE: ABORD THE PLANE, IN THE LIMO, BACK-STAGE, ONSTAGE, JAMMING WITH THEIR FELLOW ROCK STARS AND ABUSING SOME OF VIENNA'S FINEST PASTRIES.

self than before. I'd wager that Connie (Nielsen, his partner) being on the tour was a major factor in this (their compatibility is undeniable as is her relaxed, friendly manner towards everyone – she genuinely appears to enjoy both people and life in the purest sense), and also having the kids out was a great thing for him.

MY FINAL OBSERVATION is that we will see the gradual execution of an idea and concept I've felt Metallica is tailor-made to emulate. And that is the way the Grateful Dead did it for so many years. You record some music, you release some music, you play for, say six to eight weeks, you take a few months off, then you maybe play a few more weeks, then maybe another month off, and this way when you DO play, the burn-out factor is zero and the enjoyment factor 110 percent. It'd be smart and it'd be sensible. And then perhaps it evolves further...the possibilities are endless, but what was perhaps the most exciting thing about this run was seeing first-hand how much the guys enjoyed themselves. And I believe a lot of that is because they weren't locked into an endless tour cycle. Again I have to stress, this isn't 'inside information,' no-one has told me anything and I haven't discussed these thoughts with anyone.

But having been on the 'inside' for all these years, I would be very, very surprised if this does not gradually become the way in which Metallica works with regards to the road.

And y'know what? It will keep them ahead of the pack for as long as they wanna be...guaranteed.

BARRETT ALLEY
recording Studios
120 East Ave. Rochester, New York

KIRK HAMMETT JOHN MARSHALL
METALLICA
ER SOBRANTE CA

a conversation between John Marshall & Kirk Hammett

part two

5-16-83

HEY JOHN—
WHAT'S HAPPENING!!
I GOT THE TAPE TODAY
AND IT WAS REALLY HAPPENNING!!
THAT PHONE NUMBER THEY
ANNOUNCED WAS A TELEPHONE BOOTH
IN NEW JERSEY THAT WE CALLED
FROM ONE NITE AFTER A GIG!!
WE WERE SO DRUNK IT WAS BEYONDO!!
ANYWAY, THE REST OF THE BAND
REALLY GOT A KICK OUT OF THE
TAPE TOO, AND WE REALLY
APPRECIATE YOU SENDING IT. TKAS
IS COMING INTO TOWN PRETTY SOON, AND WERE GOING TO → CHECK
THEM OUT, WERE GOING TO SEE IF
THE ARE ANY COMPETITION, BECAUSE
WERE GOING TO BE LABELMATES
IN EUROPE (FOOD FOR THOUGHT DIST.).
WERE ALMOST DRUNK!!
2:10 A.M.
HI! JOHN— WERE JUST
GETTING BACK FROM A WILD
BINGE— AND I MUST CONFESS I'M VERY DRUNK HA-HA!!
OVER →

BUT
WERE T
HAD OF
SO WE
OF THE
SCRIBBLING TO
KNOW ME I'M
THAT I USED
WOKE YOU UP
MAKE A CALL

BE COMING
AND WE WI
JAM OUR FU
SO GET READ
MAJOR RAGE

METAL
FUCKIN
Kirk Hammett

HEAVY FUCKN METAL!!

DS

When we left our dynamic duo, they hadn't even left the Bay Area (conversationally-speaking of course). So without much further ado, let's re-join the conversation as it was itself resumed, two weeks later, at Kirk's house. On the conversational menu tonight? The first meeting with Metallica, those early "Kill 'Em All" memories, plus gear chat, so settle in with that beverage of your choice...

Steffan Chirazi, October, 2006

BARRETT ALLEY Recording Studios
120 East Ave. Rochester, New York
(716) 325-7235

3

TODAY AND YESTERDAY,
HE ONLY DAYS WE
E FROM RECORDING
TOOK ADVANTAGE
SITUATION (SORRY IF I'M
O HARD, BUT, YOU
IN THE SAME STATE
TO BE WITH U
ALL THE TIME TO
). I'LL (HA-HA)
XXX

A COUPLE WEEKS
BE ABLE TO
CKIN' GUTS OUT
Y YOU FUCKN
52 — AND REMEMBER

UP YOUR
BUMHOLE!!

→
FUK HAMMET

NO LIFE
'TIL FUCKIN
LEATHER, RITE
MARSHALL STACKS

Lars Ulrich (drummer)

KIRK, CIRCA 1986.

JM: Last time we talked about when Mark Whitaker called...

KH: But before that, there's still some gaps to fill.

JM: OK, like when you were playing those parties–

KH: Yeah, we were playing all those outdoor keggers, and Mark Myrick parties. And we were making a bunch of cash that we spent in, like, not very constructive ways (John notes that the amount as around $1500 per show – ED). Hey, mischievous teenagers!

And that's where I realized, 'whoa! What a great way to make a living.' You come out and play guitar in front of people. Actually it doesn't even matter if they're there or not. And then free food at the end, and booze! And if we're lucky, gas money!

JM: Remember you guys were practicing in the storage containers?

KH: Oh, yeah, yeah. We practiced at the storage containers for a while. And anyway, jumping forward, we got Baloff in the band. And that's where we ended the last conversation.

JM: OK...and you asked him to join without hearing him sing, right?

KH: Yeah. Just because he knew the lyrics to 'Rock Bottom' (amazing, absolutely hilarious! – CHUCKLING ED). And that's when we started booking shows at the Keystone, Berkeley.

JM: That was like the holy grail of gigs, when we were in high school, we would drive down Shattuck and it was at the end of Shattuck, right there.

KH: Yeah, I saw a bunch of bands there. I saw Saxon there.

JM: Y&T...

KH: I saw Y&T, I saw Cliff's band Trauma there. I saw, what was that fucking band? Oh, Violation there, remember that? A band that had a Michael Schenker clone. And they used to play Rock Bottom. We used to dig seeing 'em. Remember them?

JM: Yeah. They had a song called 'Fellatio.'

KH: Oh, yeah, yeah, yeah.

JM: And he would demonstrate the song on his own...

KH: ...guitar ...and then we got a show–

JM: And then you guys played with Metallica at the Mab–

KH: But wait, we realized first we needed a demo.

JM: Oh, yeah.

KH: So I looked in the goddamn newspaper. It was like, I don't know, the Bay Guardian or something. And I saw an ad: 'recording studio, $8 per hour!' I'm like, 'this is the place!'

JM: Where was that?

KH: Well, I convinced everyone to come down to this place, this address down on Mission Street (in San Francisco), I think it's on Turk Street or something. And I think it was called...

JM: Was that Hyde Street Studios?

KH: No, no. It wasn't a fucking studio, it was a fucking nightclub. This guy had, like, a mixing board. And like he had a couple mikes and a tape machine. He had a quarter inch tape machine. I mean he would record bands playing on his stage, during the day.

JM: And then for eight bucks an hour–

KH: Yeah, for eight bucks an hour, and we get back a quarter-inch tape and that's where the first Exodus demo came from.

JM: What songs were on that demo? I forgot.

KH: 'Death and Domination,' 'Whipping Queen...'

JM: And 'Impaler?' Wasn't 'Impaler' a song? What are the words?

KH: 'Death and Domination,' 'Whipping Queen,' 'Warlord...'

JM: I keep thinking 'Impaler' was an Exodus song.

KH: And, yeah, it was. Because it was.

JM: But it wasn't on that tape, right?

KH: I can't remember if it was or not. But I know those first three songs were. And that once we had the demo we got a gig at the Keystone, Berkeley.

JM: Oh, that's right, you had to have a tape.

KH: Yeah, we had to have a tape.

JM: To be kind of legit, even though it wasn't pay-to-play back then.

KH: No. No, it wasn't. But we played the show at the old Waldorf. And then we got a show with Laaz Rockit. It was Laaz Rockit, Metallica, and Exodus.

JM: At the Mab, right?

KH: No, at the old Waldorf. And we, yeah, we played early that night. We were the first band, we played to maybe 30 people. But by the time we got offstage there were 300 people there... to see Metallica!

JM: Yeah.

KH: And then Metallica played, they were great. Metallica left the stage and there were fifteen people there to see Laaz Rockit. But I swear to God, after that show everyone was drinking together, at least 100 people told me that we were great that night.

JM: You were. I remember.

KH: But remember, when we went onstage there were only about 30 people.

JM: Oh, you guys were awesome.

KH: Yeah.

JM: I remember the Mab gig even better...

KH: That was the next night, it was a benefit for Metal Mania (an important metal fanzine of the era – ED).

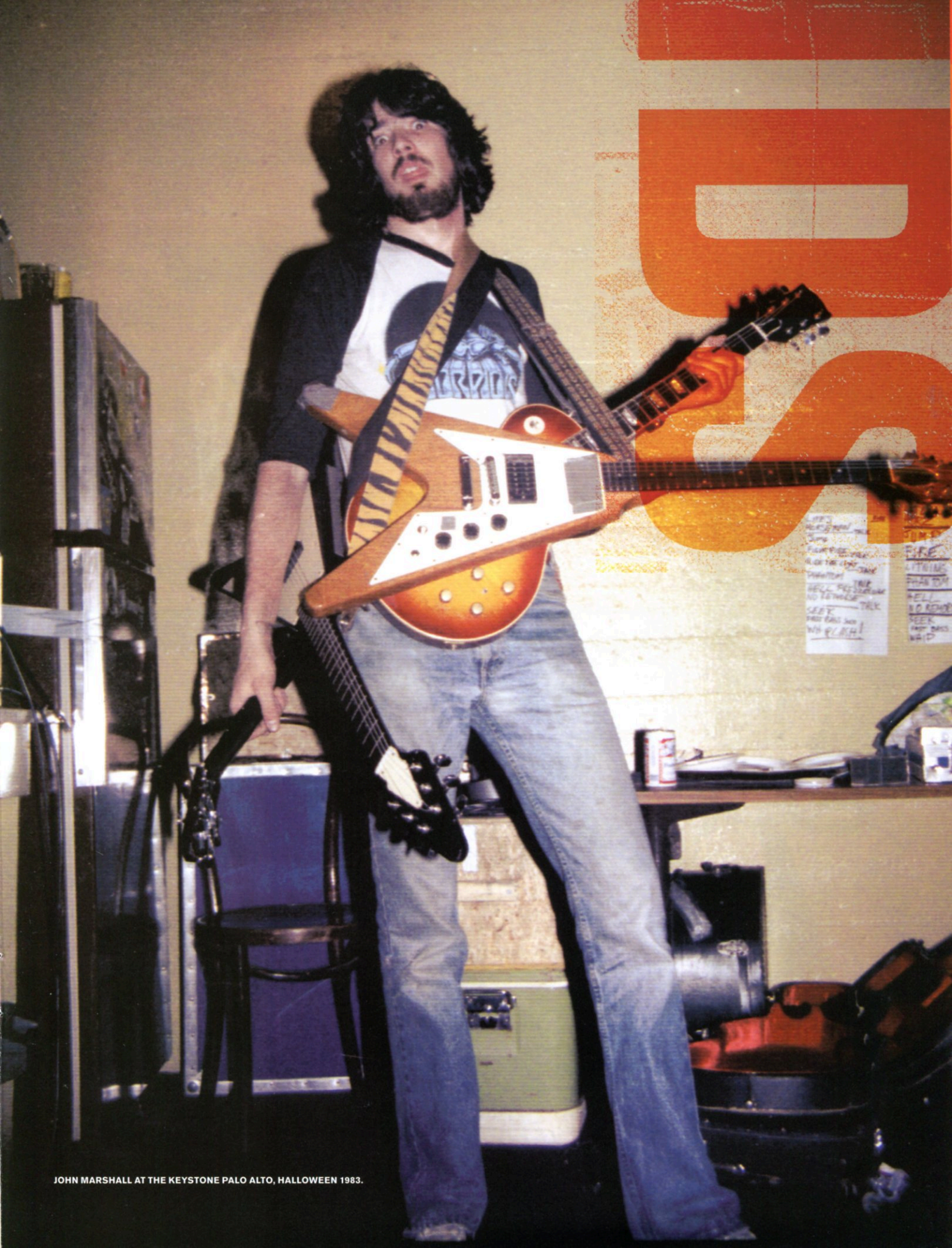
JM: Oh, yeah, yeah.

KH: Ron Quintana. And Metal Mania, Rampage Radio, and I can't remember what needed to be benefited from that. But Metallica agreed to play and we agreed to play. It was a very impromptu gig. And that's when I first officially met Lars and James, though they don't remember.

JM: So that's when you met those guys.

KH: I met Lars and James backstage, which was not really a backstage. It was a fucking stairway to, like, some fucking 'bungalow.' Up above the stage, it was like a fucking sweatbox. It was disgusting.

JM: Oh, yeah, yeah, yeah.



JOHN MARSHALL AT THE KEYSTONE PALO ALTO, HALLOWEEN 1983.

ABOVE: AIR GUITAR BY LARS ON THE "KILL 'EM ALL FOR ONE" TOUR AT THE STONE, SAN FRANCISCO, SEPTEMBER 3, 1983. BELOW: EARLIER THAT SAME DAY, OUTSIDE THE RECORD VAULT, LARS TAKES HIS VENGEANCE ON 'MEN AT WORK.' THAT'S THE SAME ALBUM THAT JAMES WAS TAKING A BITE OUT OF IN THE PHOTO ON PAGE 29 OF THE LAST ISSUE OF SO WHAT!

KH: I was up there because we had just played. And after we got offstage, Lars came up, and I'm like, 'hey, how you doing? I saw you guys last night. You were great. We were the opening band.' He's like, 'oh, great.' And he started undressing in front of me!!!!! And you know, I didn't really know what to do, and I was just kinda like, you know, tried brush it off, whatever. And then I talked to James, and then I met Dave (Mustaine). And then later on that night there was a party at their motel which was on Lombard Street. I forget what it was called, just the Surf Motel or something, I don't know. Had a sign that said 'very, very quiet.' But we went there because they had a couple of hotel rooms, and that's when I talked to those guys a little bit more and I talked to Dave. And I remember vividly Dave saying, 'so, what's up with you, man?' And he said, 'Hey, you guys sound good.' And, you know, I go, 'thanks, I'm planning on going to GIT.' Because at the time I did plan on it. He goes, 'oh, you don't need to go to GIT.' And I was like looking at him, going, huh? It was a weird reply.

JM: Like it was a compliment, or no? Like it was something else–

KH: Who knows. And then I remember him pulling everyone's hair, male, female, he was just drunk and pulling everyone's hair. And we were all just kinda like going, 'whoa, next time I'll wear a hat!'

JM: Ha ha, OK…to go back, when we were in high school you were like, 'I want to move to London.' Because that's how Jimi Hendrix did it.

KH: Yeah. I remember.

JM: And to do it, you were gonna go–

KH: I had a ten-year plan. I was gonna–

JM: Save some money, a one-way ticket, and the guitar.

KH: Yeah. At that point I had been playing for three years. I said, 'yeah, I got three years into this. I'm gonna give it ten years. And if nothing happens in ten years, I'm gonna fucking go do something else.' Then, like the next year, I ended up joining Metallica. But yeah, I remember that. I figured if I went to London I'd stand out, because I'd be an American in London who played guitar, or who thought he played guitar.

JM: Now I have to ask, how did Mark Whitaker get to be your guys's manager?

KH: Oh, yeah. Oh, yeah, that's right. That's right.

JM: Because he's the guy that kinda hooked you up (with the Metallica gig-ED).

KH: Yeah, Mark Whitaker. Once we met Baloff, he introduced us to this crazy friend of his named Mark Whitaker, who was also really creative. And Baloff said, 'he's a really cool guy. Maybe he should manage us.' And I said, 'oh, wow, I gotta go meet him.' And I met him, and I thought he was super cool. And basically I decided he was our manager because, number one, he had a camera, he could take pictures of us. And number two, he had his own car, his own vehicle. Oh, and then number three, he had his own place.

JM: I remember that's the Carlson–

KH: Yeah, the Carlson Boulevard place. Yeah.

JM: I remember the car because on the back of his car, it was that little Datsun, the beat-up thing, and then in the back there was a bumper sticker that said 'yes, as a matter of fact I do own the whole damn road.' And then another one said something like 'If you don't like the way I drive, stay off the sidewalk.' And it's funny, it was just like it was him.

KH: Yeah. Totally. Mark was super cool. He was into metal, really into metal. Baloff and I thought he was for real. The real deal.

JM: I liked Mark a lot.

KH: Yeah. And then somehow, some way–yeah, it was at the Mab gig, the Metallica sound man didn't show up, and Mark, who was Exodus's manager at the time, started doing Metallica's sound. And that's how he got connected with Lars and James and those guys, through doing sound, and they ended up taking him with them to the East Coast to meet up with Johnny Z (owner of Megaforce records, Metallica's first US label – ED) and record the album. But yeah, I remember at that time I was just thinking, 'wow, I really need to concentrate more on my guitar playing.' And at that time I was taking lessons from Joe Satriani, too. And it was really just busting open doors in my playing, like leaps and bounds.

JM: Even when you guys were writing "Master Of Puppets," weren't you taking lessons from him as well?

KH: Off and on, yeah.

JM: Because that showed up in the solos in "Master Of Puppets." Wow, I mean, yeah. Because I'd been listening to you play for a long time, I could hear the differences in a lot of stuff you were doing and what was showing up in your solos.

KH: Going back to that time early on, I was becoming a little disillusioned with the guys

KH: I met Lars and James backstage [at the Mabuhay], up above the stage. It was like a fucking sweatbox. It was disgusting. after we got offstage, Lars came up, and I'm like, "Hey, how you doing? I saw you guys last night. You were great. We were the opening band." He's like, "Oh, great." And he started undressing in front of me!!!!! And you know, I didn't know what to do…

KH: Whitaker called me [and said] 'We're having problems with Dave, man.' I went, 'What are you talking about?' He said, 'Metallica heard the Exodus demo and they like your playing. They want you to audition for the band.' I'm waiting for a big April Fool's, because it was April 1st. [But] as soon as I hung up, I got a copy of "No Life 'Til Leather." And by the end of that night I knew half their songs.

in Exodus because they started exploring drugs that I wasn't really into, and I felt alienated from them. And I remember just thinking, well, I'll just, you know, sit in my room and play. And it was when I was taking a break in my playing that Mark Whitaker called me. And I was like, oh, man, he's on the East Coast. What the hell is he doing calling here? I guess he's just calling to say hi.

JM: But he was calling saying, 'come out here…'

KH: '…We're having problems with Dave, man.' I go, 'why?' And Mark was just flat out saying, 'Because he fucking sucks, man. His tone sucks, his playing…' and he said 'he's a fucking drunk.' And I went, 'what? What are you talking about?' He said, 'dude. They (Metallica) heard the Exodus demo and they like your playing. They want you to come out and audition for the band.' I'm like, 'huh. All right.' And I'm waiting for like a big April Fool's, because it was April 1st, right?

JM: Was it really?

KH: Yeah, I got the call April 1st. And you know, he told me how things were going, and he's gonna rush mail me a copy of the demo "No Life 'Til Leather". I'm like, 'okay, great.' And as soon as I hung up, I made a phone call and got a copy of "No Life 'Til Leather." And by the end of that night I knew half their songs.

JM: Yeah.

KH: You know? And I was like, 'oh, wow. This is gonna be fun. This is gonna be a challenge.'

JM: I know I keep going back to the Mab gig, but that's the first time I really saw them play, and it was just, like, amazing!

KH: Yeah, very synchronized.

JM: –cool, you know.

KH: Yeah, synchronized playing. They had good equipment. Yeah, and they were very tight.

JM: Tight and loud, yeah.

KH: Whereas a lot of bands up to that point, you know, wanted to be Iron Maiden, Judas Priest, UFO, Motörhead, and just were not really like cutting it, yet. Because the scene was so new and so fresh, and it was only a matter of time before people just got better through constant rehearsal and constant gigging. And it did. I mean the Bay Area produced dozens of fucking metal bands in that era between '83 and '88, just tons, and it just got heavier and heavier too.

There takes place a sort of 'tea-break' before Kirk and John return to discussing his departure for New York and joining Metallica.

JM: So I remember boxing up your amp in a cardboard box.

KH: A cardboard fucking box, ha ha.

JM: A four by twelve Marshall, and a Marshall head.

KH: And a Marshall head. In boxes. I think I wrapped it in towels and put a little bit of–

JM: Duct tape around it.

KH: Duct tape, yeah, and then put it in a fucking box, and I checked it in baggage, when we could check in things like that, amazingly. And I remember bribing the Skycap $20, because my mom told me to.

JM: And I think we took you to the airport.

KH: Yeah, and I had my Flying V in my case, and I hand carried it on. It was the first time I'd ever flown out of California, and only the third time I'd ever traveled on a plane.

JM: Wow.

KH: Yeah.

JM: But then, I remember talking to you on the phone. I keep calling, 'Oh, yeah, we're jamming, and we've got no food and we're sleeping, we're living and sleeping and eating and shitting in the same room we jam in…'

KH: I remember flying into Newark airport, right, and seeing fucking lights for that whole area, you know, New Jersey, New York. And seeing all these clouds and white snow and thinking, 'oh, my God, it looks really cold down there.' And it was, like, three below or something. It was brutal.

JM: It was still, it was like spring though, wasn't it?

KH: No. It was April. And it was fucking cold. There was fucking snow everywhere. And I remember arriving at Newark Airport and seeing Mark Whitaker and thinking, 'all right, this should be interesting.' Cliff was with him, Cliff Burton. I was like, 'hey, man, how you doing?' He goes, 'Hey, what's up, man?' And get into some black fucking pick-up, which I later learned was James's truck that he drove out there.

JM: He drove it out there?

KH: Well, he's either drove it or it was towed, I can't remember which. But I remember sitting in between Whitaker and Cliff, in the middle, and it was snowing… Oh, yeah, wait, wait. Before that, I remember meeting them and then going down to baggage claim and looking for my bag, and I remem-

ber walking toward baggage claim and all I can hear was this 'ding, ding, ding, ding, ding, ding, ding.' And so we walk up and I see my fucking cabinet balanced, wedged in one corner, trying to fit through the baggage opening onto the conveyor belt. But it wasn't even touching the conveyor belt because somehow it was wedged up in one corner, and we all ran up there and got it out. And I got my head, and it was amazing that the stuff still worked because all the cardboard had somehow disappeared, there were just towels and a little bit of fucking foam, and duct tape. It was hilarious.

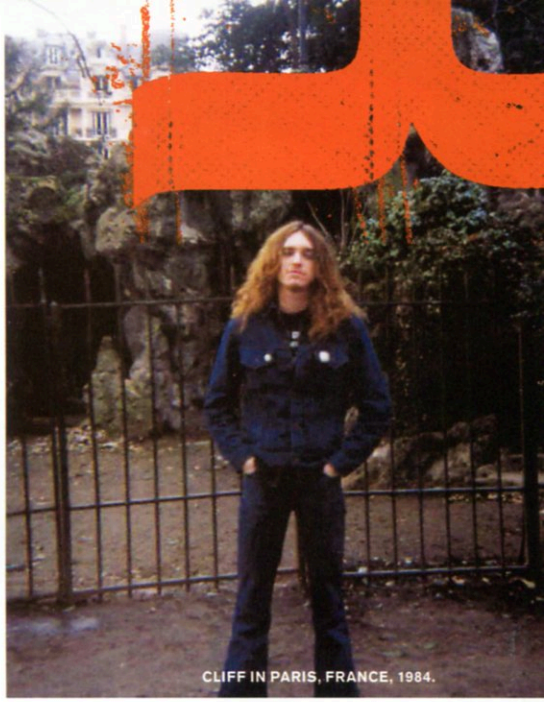
And I remember going back to Queens and getting lost on the way, and all of a sudden Mark Whitaker got offended by some guy and made a somewhat off the cuff and off-color remark to this guy, and Cliff getting really pissed off at Whitaker. He was like, 'What the fuck, man?! He's a fucking human being, man, have some fucking respect.' I was like, whoa, Cliff was laying down the law right there and then. And so we got to the Music Building and I remember walking through the door and it was an open floor, like a loft. Some of the windows were broken. There was a lot of fucking drywall and just, like, fucking piles of construction garbage everywhere. And there were these little rooms built into the area, you know, that were rehearsal rooms. And in this one we had the whole floor and in one corner was our rehearsal room. And you could go into the rehearsal room and rehearse. And it locked. So you know, our equipment was safe in there if we had other people in the floor area. And then there was a living area, and what it was was four sleeping bags on the fucking floor, and, you know, blankets underneath the sleeping bags and on top, and whatever-the-fuck for pillows, improvised pillows. And there was just junk, like baggage and guitars and strung about the sleeping area. And I remember thinking, 'fuck, what the fuck did I get myself into?' And then Cliff goes, 'yeah, those guys are still asleep.' And I looked at my watch and it was, like, 7pm. And I'm going, 'oh, really?' And then I thought, well, these guys aren't that bad! They can't be all that bad! And so, they got up, and then they're like, 'oh, hey, how you doing?' I'm like, 'hey, great, man, nice to meet you again.' And we shook hands. And immediately went into the little practice room and started playing. They said 'what do you want to play?' and I said, 'Whatever, man. I learned all the songs.' And they go, 'All right. We'll see.' And I think the first song we played was 'Seek and Destroy.' And James liked it when I played, you know, with the Tube Screamer on all the time, to get maximum distortion. And they were smiling and cracking up the whole time, I couldn't figure it out. Later on, I deduced that they were just happy I knew the songs, and they were just so glad, because I guess they had gigs coming up, and they didn't have anyone else that they had called to play.

JM: Wow.

KH: And I remember we played all the songs, and some of the songs I was playing wrong. So James showed me the right way, I was like, 'great.' And they go, 'great.' And then they said, 'let's go get something to eat.' And I'm like, 'okay, fine.' Well, went to a McDonald's and my Lord, I was terrified, man. Jamaica, Queens, at night. The fucking temperature was like, I don't know, five below or something. And I remember going to McDonald's and on the way back stopping at the liquor store and buying a ton of vodka and a bunch of fucking talls. Talls, the 40-ouncers. I said to 'em, 'you guys love 40-ouncers. I do, too! Colt 45, man!' And James was like, 'I like Old English.' I'm like, 'no way, Colt 45's the best.' He's like, 'ah, it don't matter,' and it really didn't. But yeah, a bunch of vodka, and we proceeded to drink, and I remember we got fucking wasted. And I remember waking up the next day, 5pm I think in the afternoon. The first thing we did?

JM: Play.

KH: Yeah, was play. And then I remember we stopped playing. And the reason why we stopped playing is because someone entered the room. And I turned around and it's all these really fucking hairy guys, with fucking black hair and leather jackets on came in. One guy had, like, the fucking hairiest eyebrows I think I'd ever seen. And he had red leather pants on, just like Glenn Tipton. I thought, 'whoa, these guys must be cool.' And they're like, 'hey, what's up?' And James, Lars and Cliff were like, 'hey, what's up? This is our new guitar player, Kirk.' I go, 'hey, what's up?' and James, Lars and Cliff say to me, 'this is a band called Anthrax' I'm like, 'oh, hey, how you doing, guys?' And I remember Scott saying, 'hey, what's up, man? Where's Dave?' And, you know, they all started fucking really cutting up on Dave.



CLIFF IN PARIS, FRANCE, 1984.

And Scott goes, 'hey, well, you know, I didn't see that lasting.' Even back then man, Scott just had that kind of wit about him. And right off the bat, man, Scott and I just fucking hit it off. We started talking about comic books and horror movies and horror novels, all that sort of stuff, you know. The H.P. Lovecraft, the whole bit. And, yeah, it was great, because me and Cliff hit it off too. I remember seeing a "Cult of Cthulhu" Dungeons and Dragons book, you know, a Dungeon Master's Guide, in Cliff's bag. And I said to Cliff, 'hey, bro, I'm into H.P. Lovecraft too!' And Cliff said, 'he's the fucking sickest fuck in the world.' And I go, 'yeah, he's pretty cool.' And he goes, '...Cthulhu's the sickest fucking thing. Sick. He's the sickest fuck, man.' And then he went into that whole, you know, 'with death aeons may die,' you know, the thing that James says in 'The Thing That Should Not Be.' And Cliff and I bonded over that heavily, plus Cliff was way into horror movies, too.

JM: I remember, in fact I've still actually got a couple from the "Ride The Lightning" tour, people would throw shit onstage and I'd just kinda clean up the stage after the gig, and it'd be like stud bracelets and banners and all kinds of shit, but every third or fourth gig there was a fucking Lovecraft book somebody tossed onstage.

KH: Oh yeah I remember that, yeah.

There's another break in the proceedings before conversation resumes, focusing on guitars.

ABOVE: JAMES MAKES A POINT DURING THE "KILL 'EM ALL FOR ONE" TOUR AT THE STONE, SAN FRANCISCO, SEPTEMBER 3, 1983.
BELOW: DURING THE SAME SHOW, JAMES AND RAVEN BASSIST JOHN GALLAGHER SHARE AN UNQUIET MOMENT ONSTAGE.

JM: So we actually already talked about your first guitar, the one that you got from your brother.

KH: Yeah.

JM: And then the white Strat.

KH: Yeah, then I got a white Strat.

JM: Oh, yeah, with the humbuckers and–

KH: And somewhere along the line, I managed to get like a Shecter Starbody, remember those? It was a combination–

JM: I saw it–

KH: –between a–

JM: Brian Lew sent me a picture. (See pg. 14 of SW 13.2 – ED.)

KH: Well, it's basically what Dimebag played. But it was when they first came out, like 1982.

JM: Brian Lew sent me a picture of you playing that at Keystone, Palo Alto. It was white–

KH: Yeah.

JM: –and I think it had a black stripe–

KH: Yeah, I put some black tape on it, yeah.

JM: –like Eddie Van Halen?

KH: Yeah. Oh, yeah, after Eddie Van Halen and Mathias Jabs. And it had a tremolo and one pickup on it with–

JM: Oh, I remember–

KH: And I took it back. And–

JM: Traded something else for the V?

KH: No, I traded that and an Ampeg cabinet for a Marshall cabinet, so that I could have a Marshall stack, complete, like a Marshall half stack because at that point I had a Marshall head and Ampeg cabinet. You remember that? It was a brown Ampeg cabinet.

JM: Just barely. I can barely remember that.

KH: And I traded it away for a Marshall. Once I got the Marshall, it was like, 'yes!'

JM: The cabinet? You already had the head, right?

KH: Yeah. You know what happened to that cabinet? After the second day of playing with those guys, the second or third rehearsal we had, I walk in one day and there's like upside-down crosses, pentagrams, and 'NUNS HAVE NO FUN' written all over my fucking cabinet…

JM: Did Lars do that?

KH: …and like all these empty beer bottles and beer cans in the corner, and in the opposite corner is an empty vodka bottle and I thought, 'oh, my God, these guys got drunk and they decided to fucking draw all over my Marshall cab!' And it was kind of funny for a little bit until we had to play shows and I had all this shit written all over my cabinet!

JM: Funny satanic stuff.

KH: Yeah. Oh, boy! But, anyway, I got rid of that guitar and then at that point I finally had, you know, in my mind the ultimate metal setup. A fucking Flying V and a Marshall half stack. A Tube Screamer and a Wah pedal. That's exactly what I used to play on, on "Kill 'Em All." Though James had a modified Marshall head that sounded amazing, and the majority of "Kill 'Em All" was recorded on that head. I even used that head for leads.

JM: Yeah, I remember.

KH: I used that with, like, a Tube Screamer.

JM: Remember when we were in New Jersey at Metal Joe's house, getting ready to go to Europe, waiting to go to Europe for the Venom thing?

KH: Which was, like, late 1983, right?

JM: This is December '83/ January '84.

KH: But we're getting ahead of ourselves.

JM: Well, as far as the gear goes–

KH: Yeah, yeah.

JM: It was me, Mark Whitaker, and Dave Marrs, because we were the crew, we drove up to Boston the day before the gig, and then you guys were gonna fly up or drive the next day. And we got there at, oh, ten at night or something, and parked the truck right in front of the hotel, because there was four feet of snow out on the ground. And because it was cold I decided to take the guitars into the hotel. And we came out the next morning and the truck, the whole fucking truck was gone! With that Marshall head, James' modified Marshall, and Lars's drum kit. Mark Whitaker, I think he had a suitcase with a bunch of technical books in it, and all that was gone. And somebody had to drive up from New Jersey to Boston and pick us up, and drive us back with like four or five guitars in the trunk and a couple in our laps.

KH: I remember that. That's where I lost that half stack, and THE Marshall that James used to record "Kill 'Em All" with.

JM: Yeah.

KH: That was, I just felt lucky because I had my V with me. I always carried it with me. I remember sleeping in a room and being woken by the phone ringing. We were all staying at this one house, and the phone rang. The guy answered (Dave) and said 'Yeah. Yeah. Oh, no. Oh, no, I can't. No, I can't. No, no, I can't. I can't. I can't do it. Oh, no. I can't do it. I, no, I can't, no.' And we instantly knew it involved us. And then he said, 'No, I can't tell 'em. I can't tell 'em,'

KH: We shook hands, and immediately went into the little practice room and started playing. They said 'What do you want to play?' and I said, 'Whatever, man. I learned all the songs.' They go, 'All right. We'll see.' I think the first song we played was 'Seek and Destroy.' They were smiling and cracking up the whole time. Later on, I deduced that they were just happy I knew the songs…

KIRK ON TOUR, SEPTEMBER 1986.

H 83
event
2
2
ADULT
LBTY1
$ 6.50
price
A
B01SEP

KEYSTONE PALO ALTO
260 CALIFORNIA AVENUE
18 &OVER/2 DRINK MINIMUM
RAVEN
METALLICA
THU SEP 1 1983 9:00 PM
ADULT
GA sec GA-51 row seat $ 6.50

SPH83
event
GA
AQLBTY1
GEN ADM
01SEP83
51

NO REFUNDS NO EXCHANGES
G176178

YKS 110
event
2508
10
GA ADULT
CAS BULC1
GEN $ 6.50
price
1A
ADM B22AUG

THE STONE
412 BROADWAY - S.F.
18 &OVER/2 DRINK MINIMUM
RAVEN
METALLICA/TOURIST
SAT SEP 3 1983 9:00 PM
ADULT
GA sec GA-150 row seat $ 6.50

YKS110
event
GA
AQBULC1
GEN ADM
22AUG83
150

NO REFUNDS NO EXCHANGES
F231433

and we knew something was up. And then he hung up the phone and said, 'Guys, your equipment was stolen,' and we're like, 'fuck.' But I was lucky because I had my–

JM: You had your V–

KH: –my V with me.

JM: I think the guitars I took in were Cliff's red Rick, James's white V, and I think there was a brown V. What was that brown V, was that Whitaker's?

KH: That was Mark Whitaker's, yeah.

JM: That's where that was, the back-up.

KH: I used to play that. Yeah, I played that a few times (making) "Kill 'Em All." And I had my V. That was it.

JM: But anyway that was later on, gear-wise, but… you remember when we were starting you always had a louder amp?

KH: Yeah.

JM: So when we were jamming in the bedroom, I had to put my amp on the shelf so I could put it next to my ear so I could hear myself? And then you got the Sunn amp with CMOS technology.

KH: Yeah, I know, it had good distortion.

JM: Real fuzzy distortion, yeah.

KH: Yeah. And then I traded that in for a Gallien Krueger.

JM: And that was loud, too.

KH: Yeah, that was loud, but loud clean, and really mid-rangy but I couldn't, I didn't realize it at the time. And then what I did was, yeah, I bought my first–what did I do? Yeah, I bought the Ampeg cabinet. And I was running the Gallien Krueger through the Ampeg cabinet, you remember that? Just for, just time–

JM: That's right, just, it wasn't very long, yeah.

KH: Then I tried, and eventually I got a Marshall head and I was running the Marshall head through the Ampeg cabinet. And then eventually I got I got the Marshall cabinet right before I went out to the East Coast.

JM: Yeah. That's when I had–

KH: The Gallien Krueger head, Ampeg thing was not happening. It was super clean.

JM: Yeah.

KH: It was not happening. And the Sunn amp was pretty cool, though. With CMOS technology. CMOS FET Technol-, is it? Technology. I don't even know what that means, I don't know what FET means.

JM: Oh I know that. CMOS is Complimentary Metal Oxide Silicon. FET is Field Effect Transistor.

KH: Holy crapola!

JM: MOSFET. It's–

KH: All I knew was the volume fucking tone–

JM: It was loud and distorted.

KH: It was loud.

JM: And fuzzy.

KH: It was super loud, and super fuzzy. I'd like to have one now.

JM: I didn't know shit about tone, but even back then I was like, 'wow, that sounds kind of like fuzzy, distorted,' not like tubey distorted.

KH: Yeah. I wish I had one now, it would be interesting to play with it now. You could actually have some fun with it now in the right context.

JM: The guitars I had were that first Les Paul copy that I got, because instead of getting a real…

KH: Oh, yeah, I remember that, that Sunburst?

JM: …a real Gibson, I wanted a Les Paul because of Jimmy Page.

KH: I remember that and I remember thinking you made the right move, but nowadays I think…

JM: …Should've bought the SG.

KH: But I remember thinking, 'yeah, man, right on. I'm glad you got that' too.

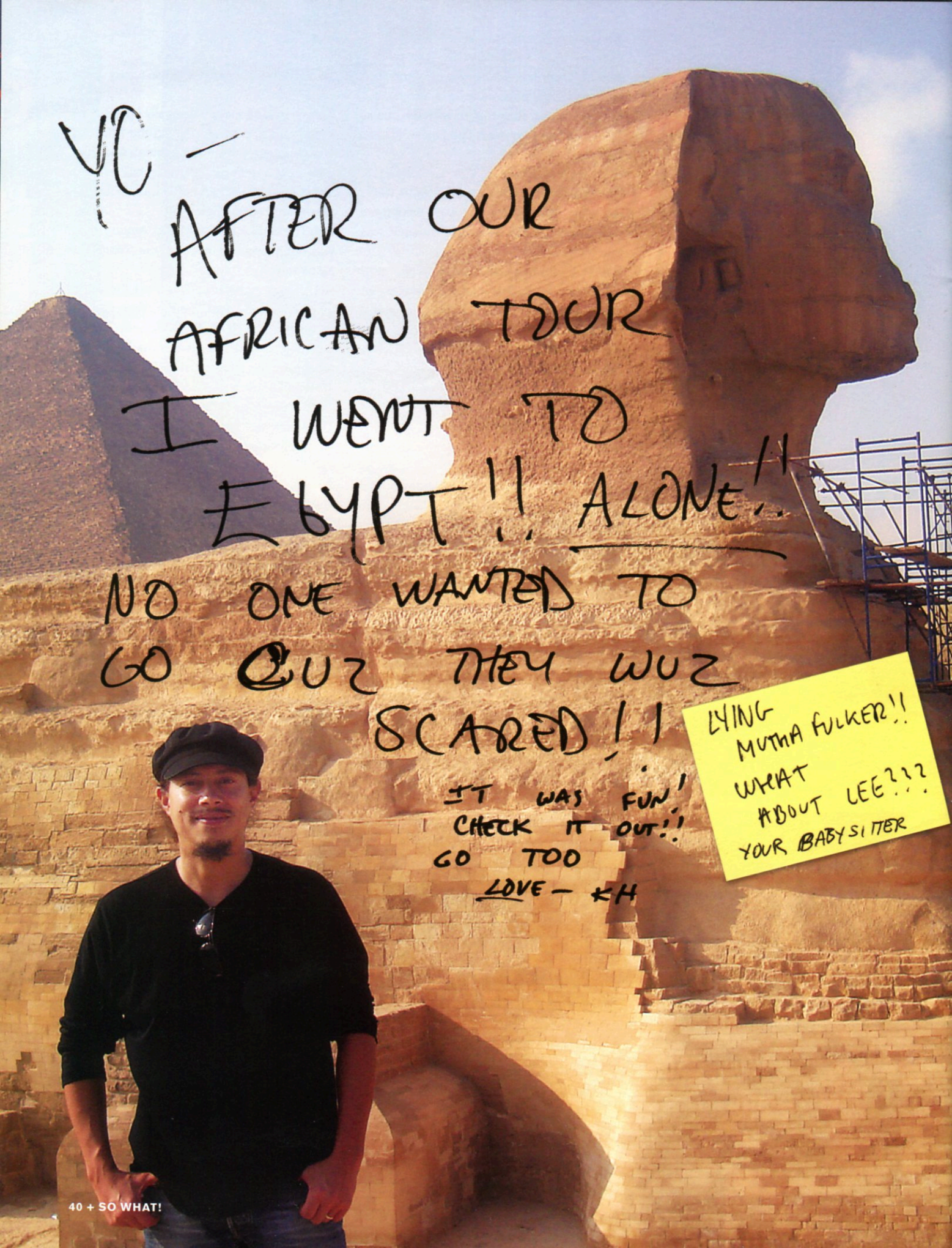
JM: And then the next one was that Sunburst Gibson Les Paul that I still have.

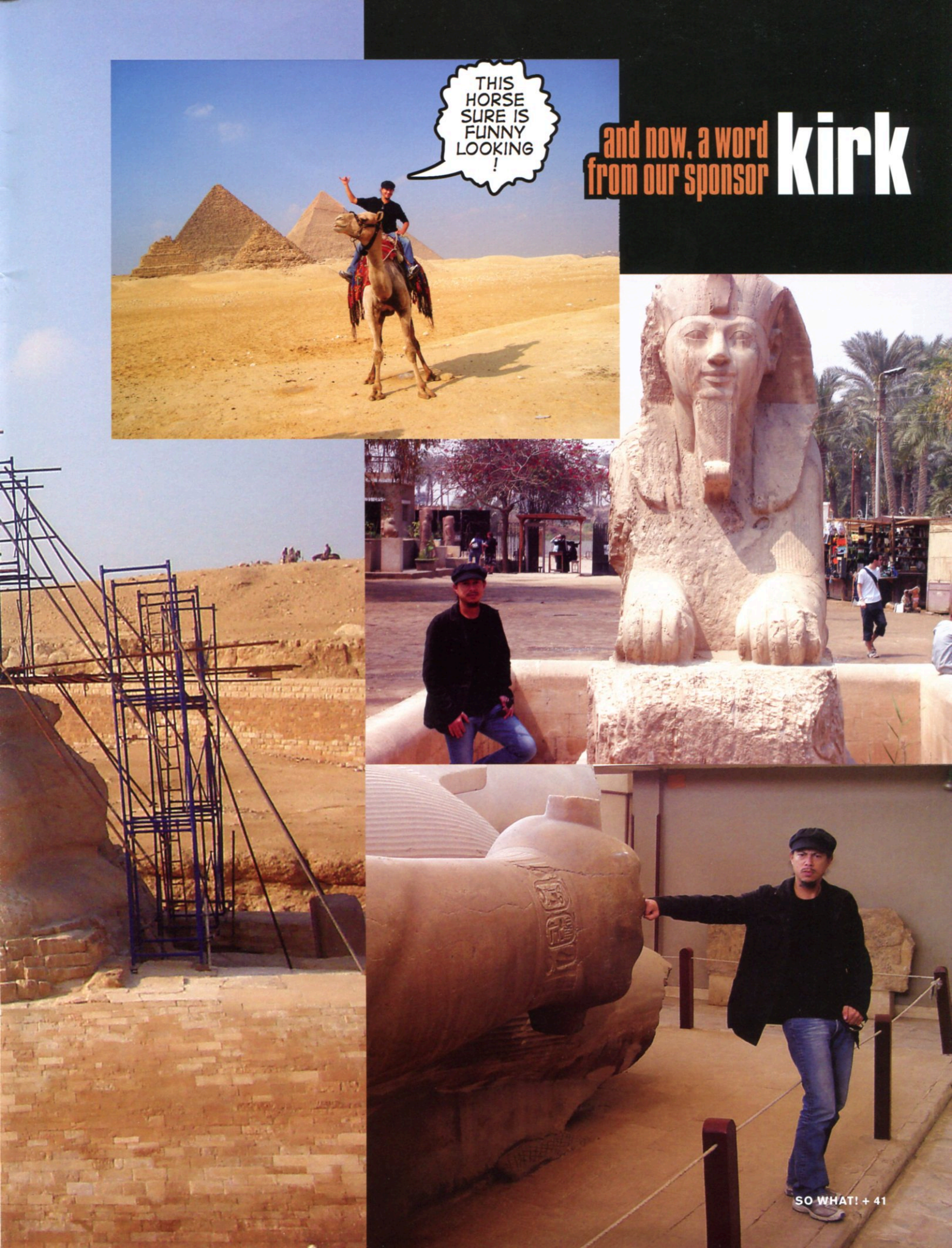
KH: We should talk about the music we were listening to and our whole musical development. But like either inside or next time, because I'm getting fucking cold now.

JM: All right. Next time…

End of part two.

LARS AND JAMES SIGNING RECORDS AT THE RECORD VAULT

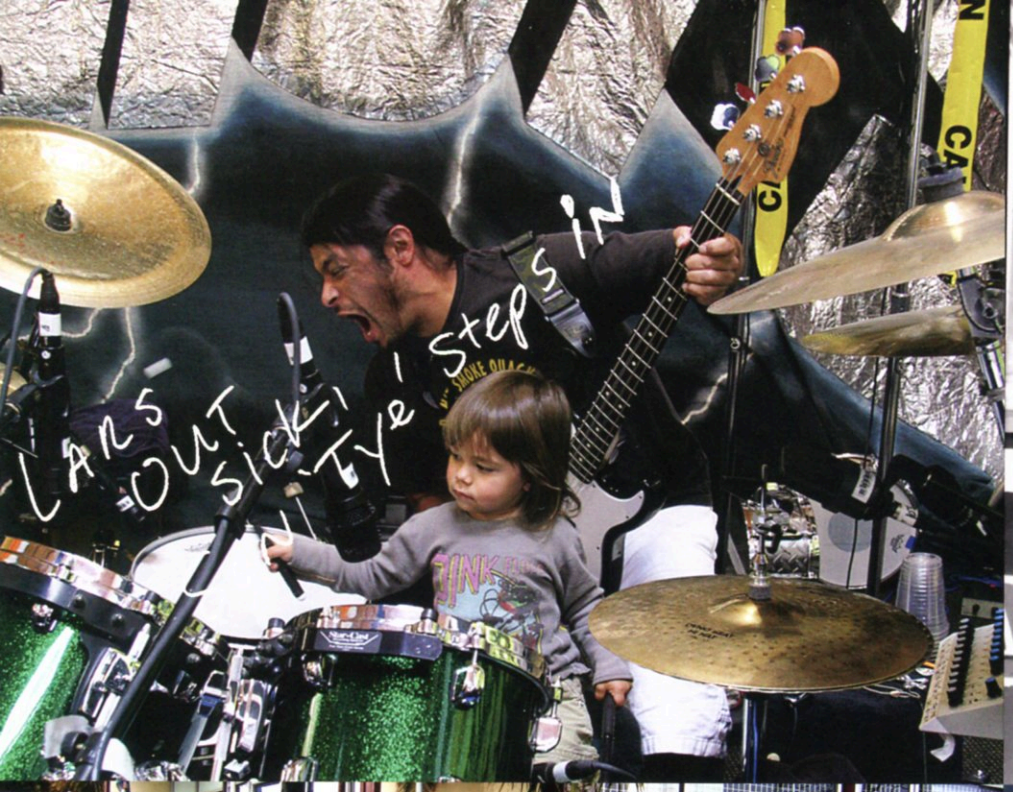

YC -
AFTER OUR
AFRICAN TOUR
I WENT TO
EGYPT!! ALONE!!
NO ONE WANTED TO
GO CUZ THEY WUZ
SCARED!!
IT WAS FUN!
CHECK IT OUT!!
GO TOO
LOVE - KH
LYING
MUTHA FUCKER!!
WHAT
ABOUT LEE???
YOUR BABYSITTER


THIS HORSE SURE IS FUNNY LOOKING !
and now, a word from our sponsor kirk

and now, a word from our sponsor lars

DUDER,
WHEN THE KIDS ARE
SLEEPING, THE YOUTUBE
WATCHING DONE, THE NEW
SONGS CHECKED, THE HOUSE SHUT
DOWN, THE 'HOOD IN TOTAL CHILL-MODE.....
AND NO FUCKER IS WATCHING!!!! .....
YOU SNEAK IN A FEW MOMENTS
WITH YOUR IMAC AND IT'S PHOTOBOOTH
FEATURE.....
DON'T YOU????

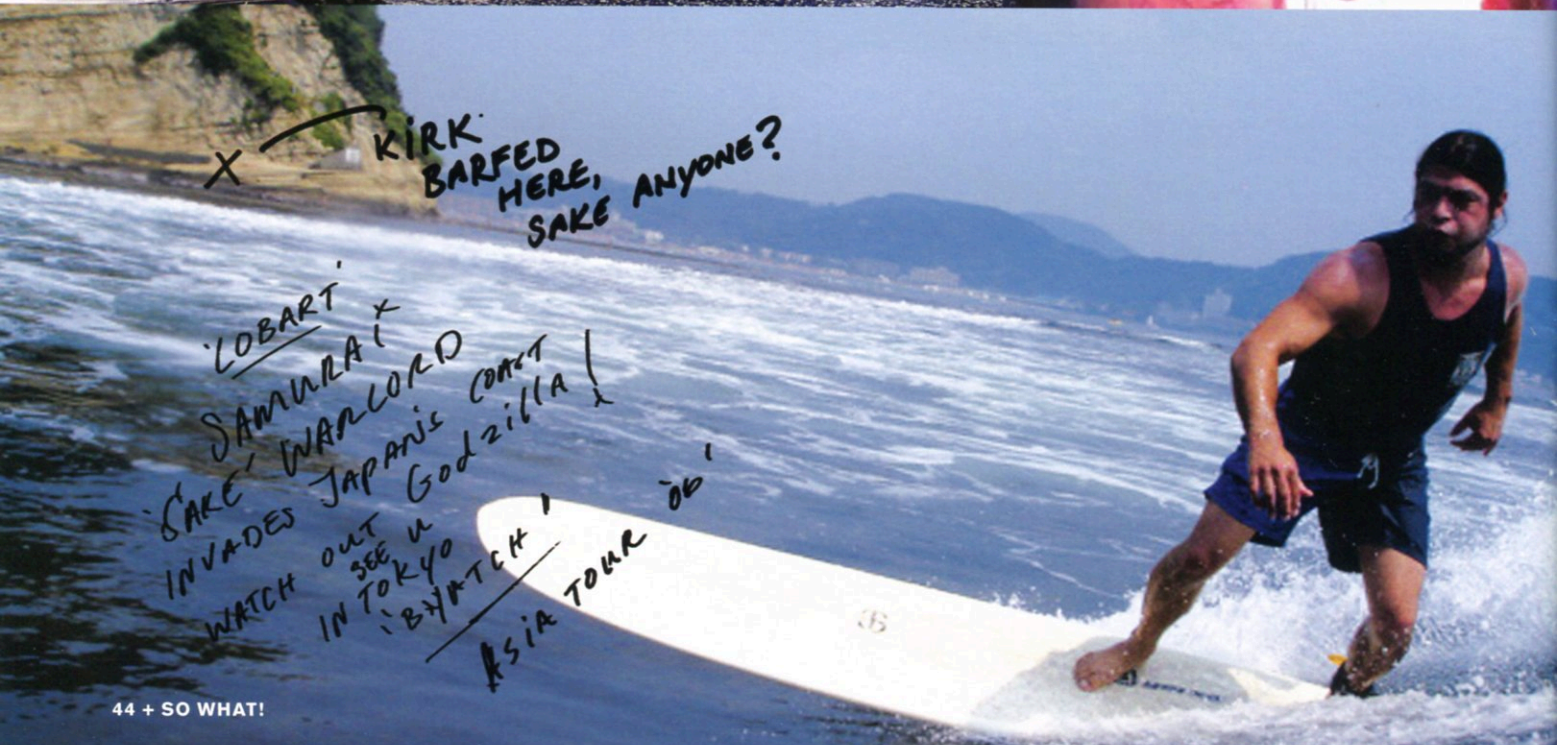
C-YA IN A BIT,

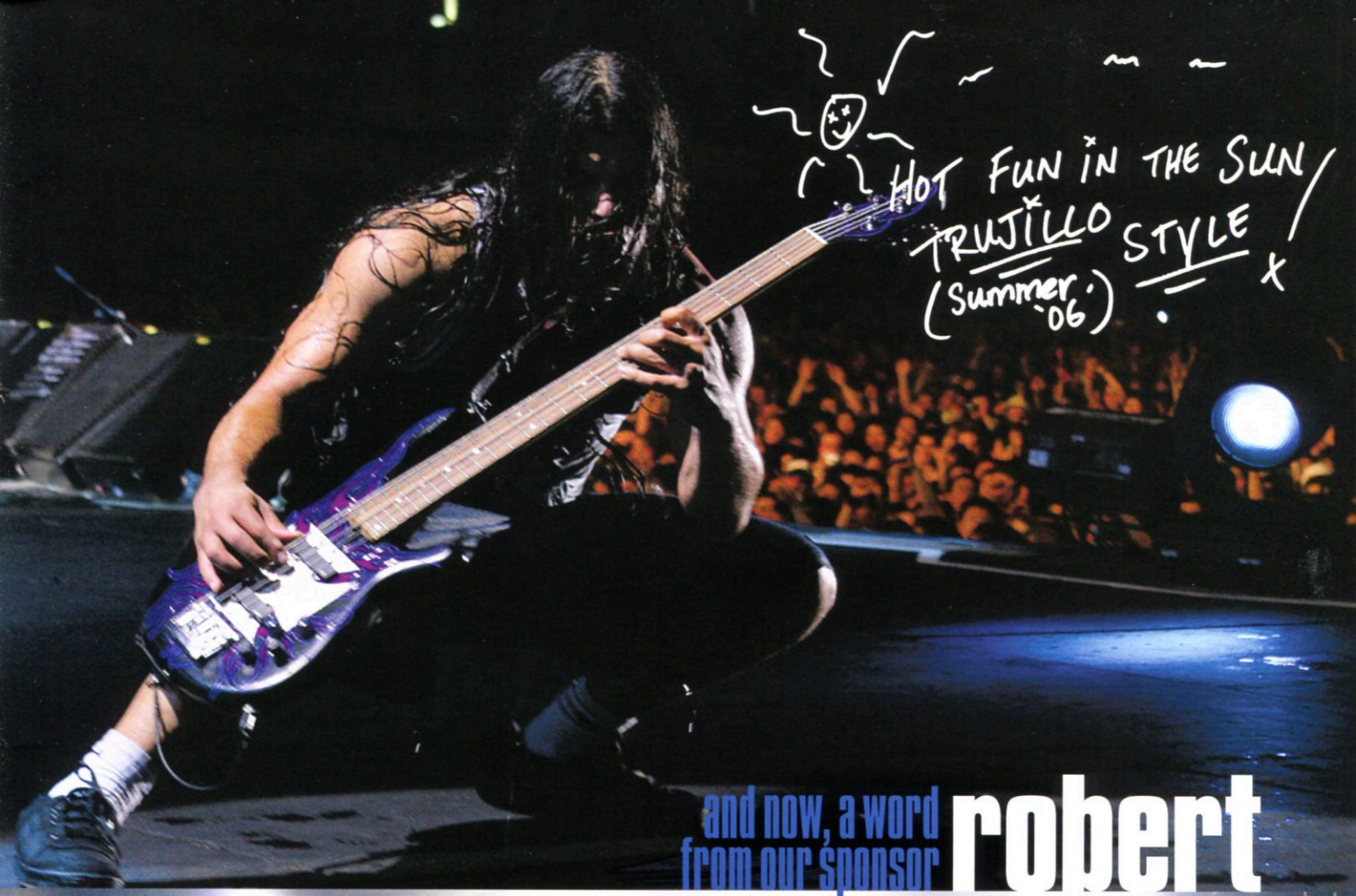

LARS OUT SICK! TYE STEPS IN

I WAS BORED SO I DECIDED TO BORROW THIS CHEVY FOR A JOYRIDE
ABLE
FIER
39
CAR

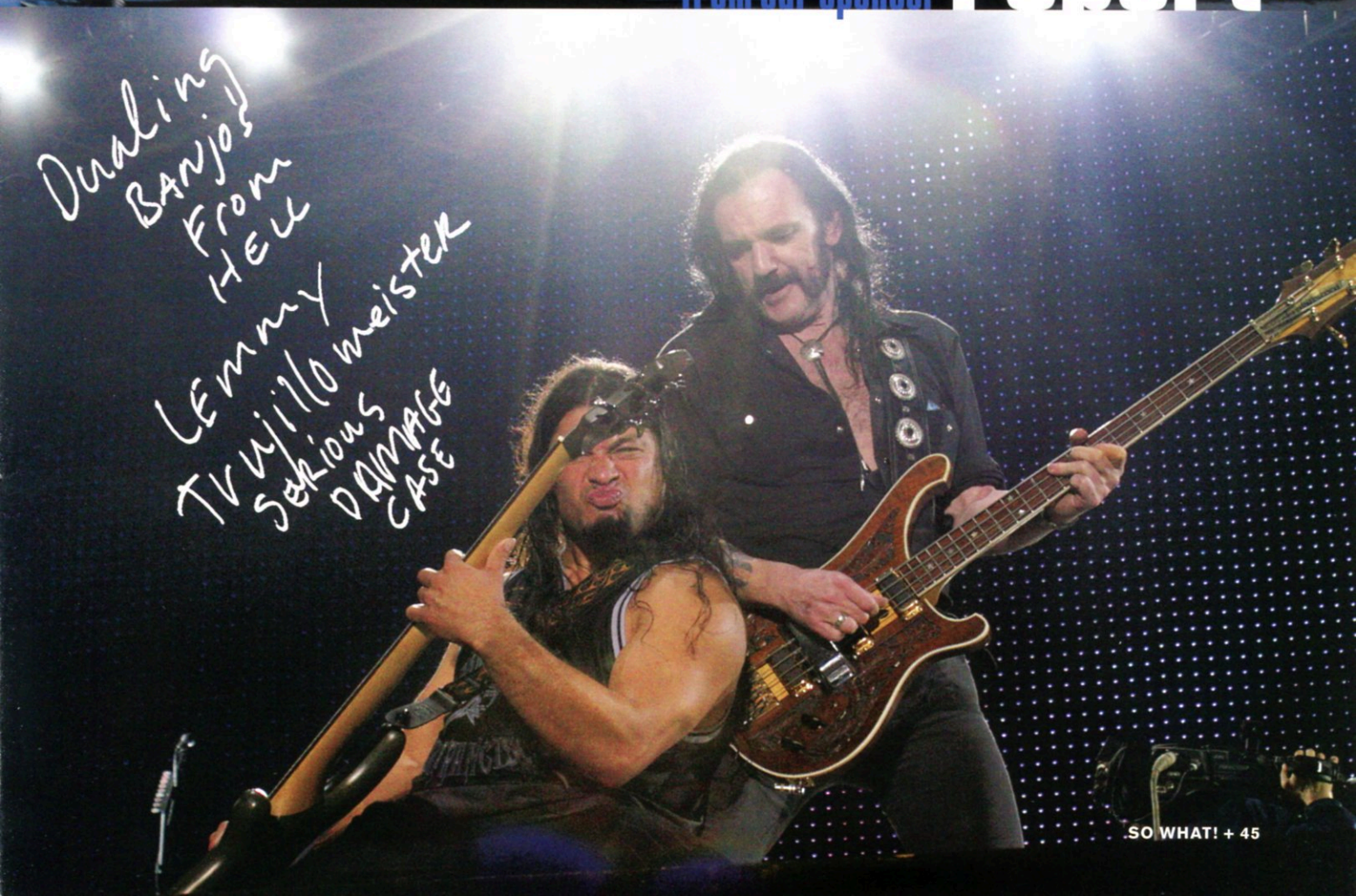
CHECK MY RIDE!

Boogie Nights!


KIRK BARFED HERE, SAKE ANYONE?
LOBART SAMURAI
SAKE WARLORD INVADES JAPANS COAST
WATCH OUT IN TOKYO SEE U GODZILLA!
BYATCH!
ASIA TOUR '06



and now, a word from our sponsor robert



Eight Ball

Eight Ball

and now, a word from our sponsor james

THE METCLUB STORE

GREAT GIFTS

$69.99 | FJ07 NAVY FOOTBALL JERSEY
Sizes: M, L, XL

T307 DON'T TREAD T-SHIRT
Sizes: M, L, XL | $15.50

T308 SNAKE ALL OVER T-SHIRT
Sizes: M, L, XL, XXL | $15.50

T303 PIRATE'S GHOST T-SHIRT
Sizes: M, L, XL, XXL | $19.95

GS296 PINK LAYER T-SHIRT
Sizes: M, L, XL | $16.95

GS295 GIRLS' LIGHTNING T-SHIRT
Sizes: S, M, L | $23.95

STOCKING STUFFERS

PC01 MOP PILLOW CASE $9.99 ea.

$19.95 FLIP01 DON'T TREAD FLIP FLOPS
Sizes: S, M, L — please refer to the **metclub.com** website for a size chart

KEY01 NINJA STAR KEY CHAIN $10.95

GOT BABY?

BC17 FUEL ROMPER
Sizes: 6M, 12M, 18M $19.95

BIB01 BABY BIB $9.95

www.metclub.com

e-mail or write us for a complete catalog of Metallica merchandise

MEMBERSHIP NUMBER (REQUIRED) _____ ADDRESS _____

NAME _____ CITY/STATE/ZIP _____

EMAIL _____ COUNTRY _____

ITEM _____ SIZE _____ QTY _____ EACH $ _____ PRICE $ _____

ITEM _____ SIZE _____ QTY _____ EACH $ _____ PRICE $ _____

ITEM _____ SIZE _____ QTY _____ EACH $ _____ PRICE $ _____

ITEM _____ SIZE _____ QTY _____ EACH $ _____ PRICE $ _____

ITEM _____ SIZE _____ QTY _____ EACH $ _____ PRICE $ _____

ITEM _____ SIZE _____ QTY _____ EACH $ _____ PRICE $ _____

SHIPPING AND HANDLING Use the following table to determine your shipping and handling charges. Outside the US, please double these charges.

Subtotal is $4.99 or less	$3
Subtotal is between $5 and $24.99	$6
Subtotal is between $25 and $69.99	$10
Subtotal is over $70	15% of Subtotal

SUBTOTAL $ _____

8.25% SALES TAX (**CA ONLY**) $ _____

SHIPPING & HANDLING $ _____

TOTAL $ _____

PAYMENT METHOD

☐ Check

☐ Money order

☐ Credit card

CARD NUMBER _____

EXPIRATION DATE _____

SIGNATURE _____

Members may order online at **www.metclub.com**, or fax credit card orders to (415) 458-1752. We accept American Express, Discover Card, Visa and MasterCard as well as checks and money orders (in US Dollars only). Checks/money orders should be made payable to The Metallica Club. Please allow 3 weeks for processing ALL checks. Mail to: 369 B Third Street, PMB # 194, San Rafael, CA 94901-3581 USA. For order inquiries, email **order@metclub.com.**

METALLICA

ESCAPE FROM THE STUDIO '95-'06